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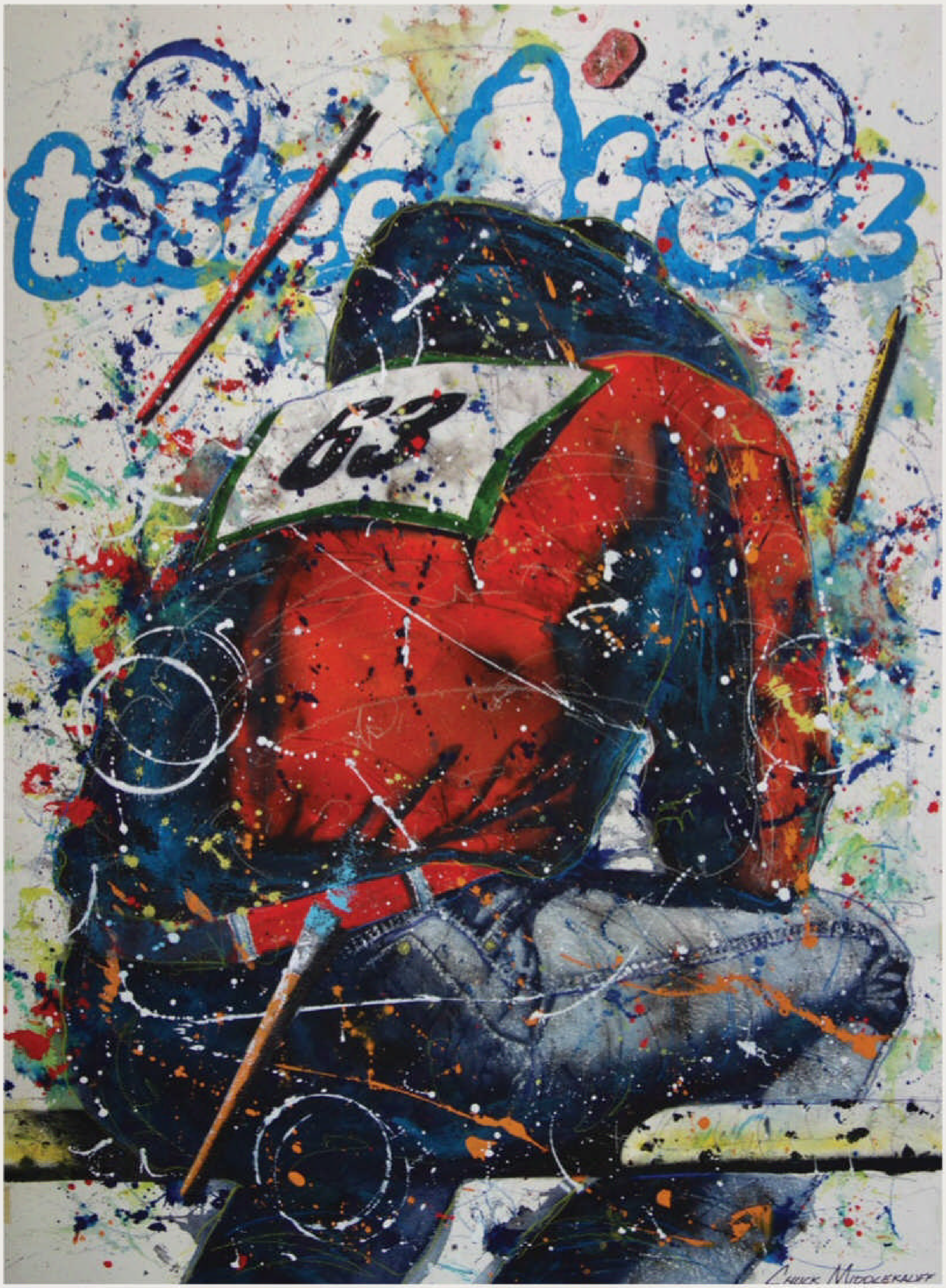
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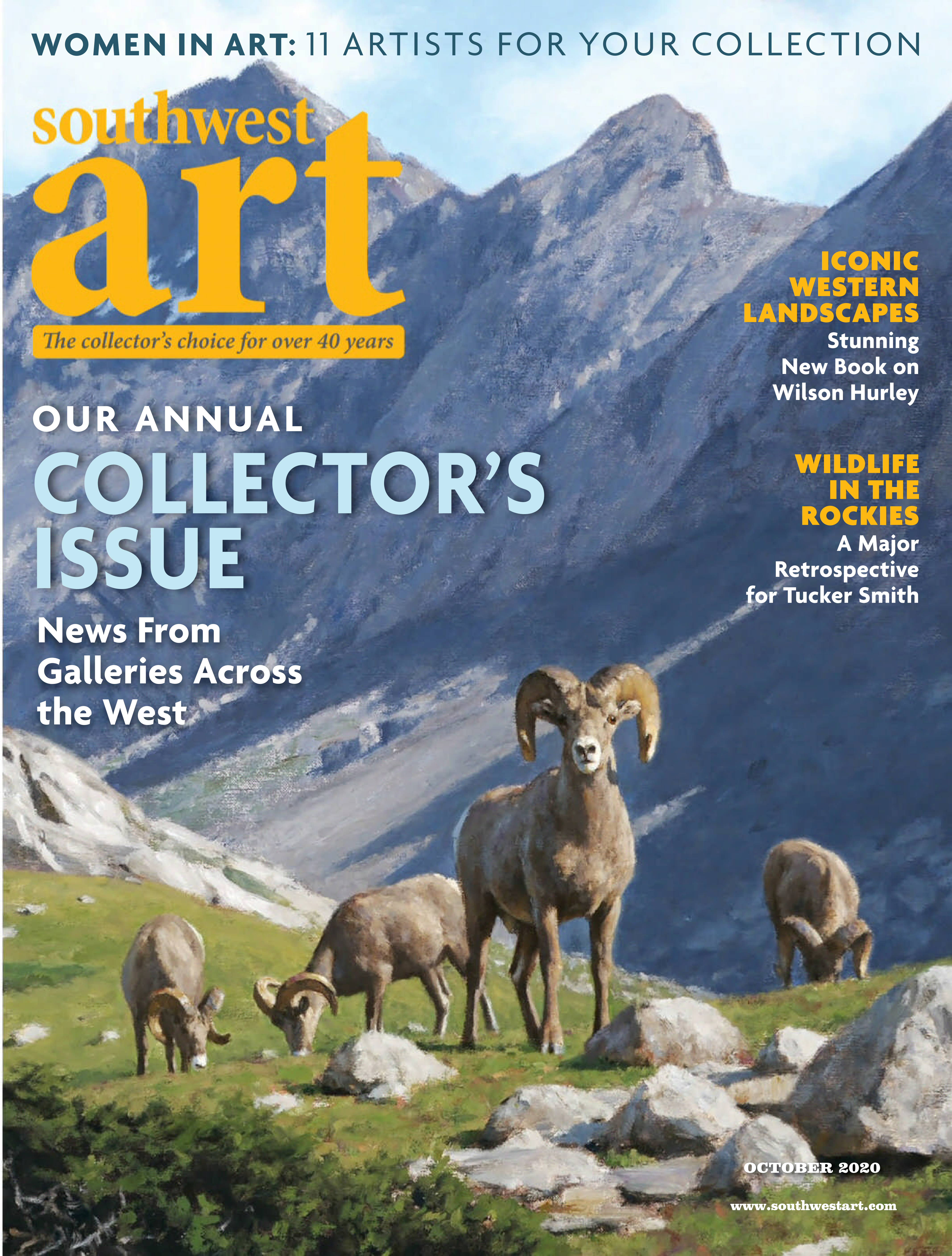

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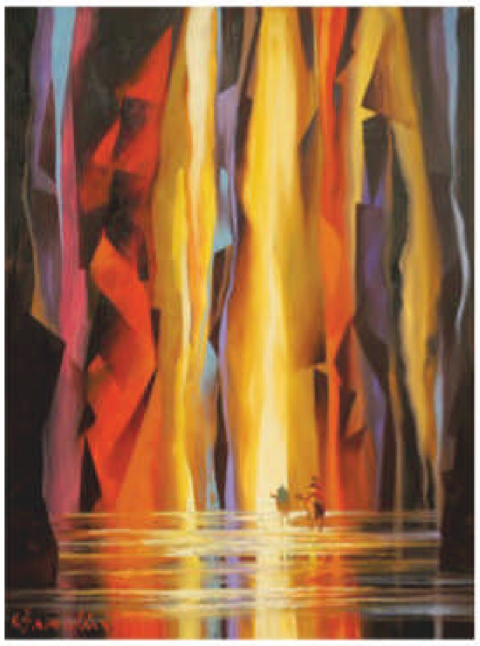

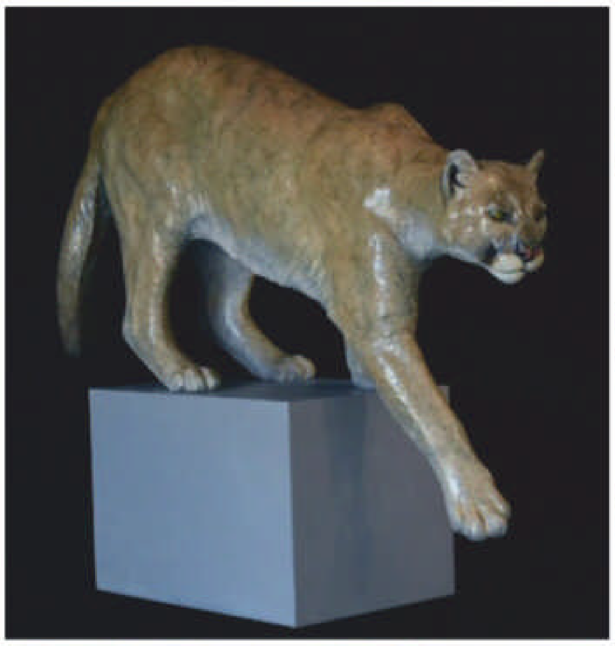

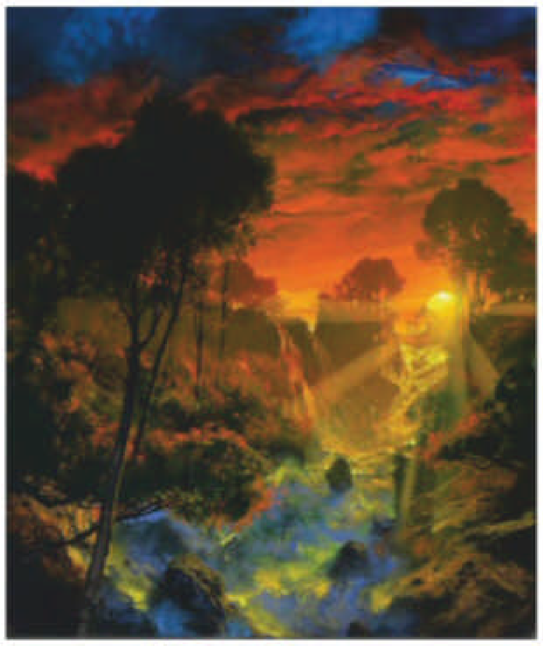

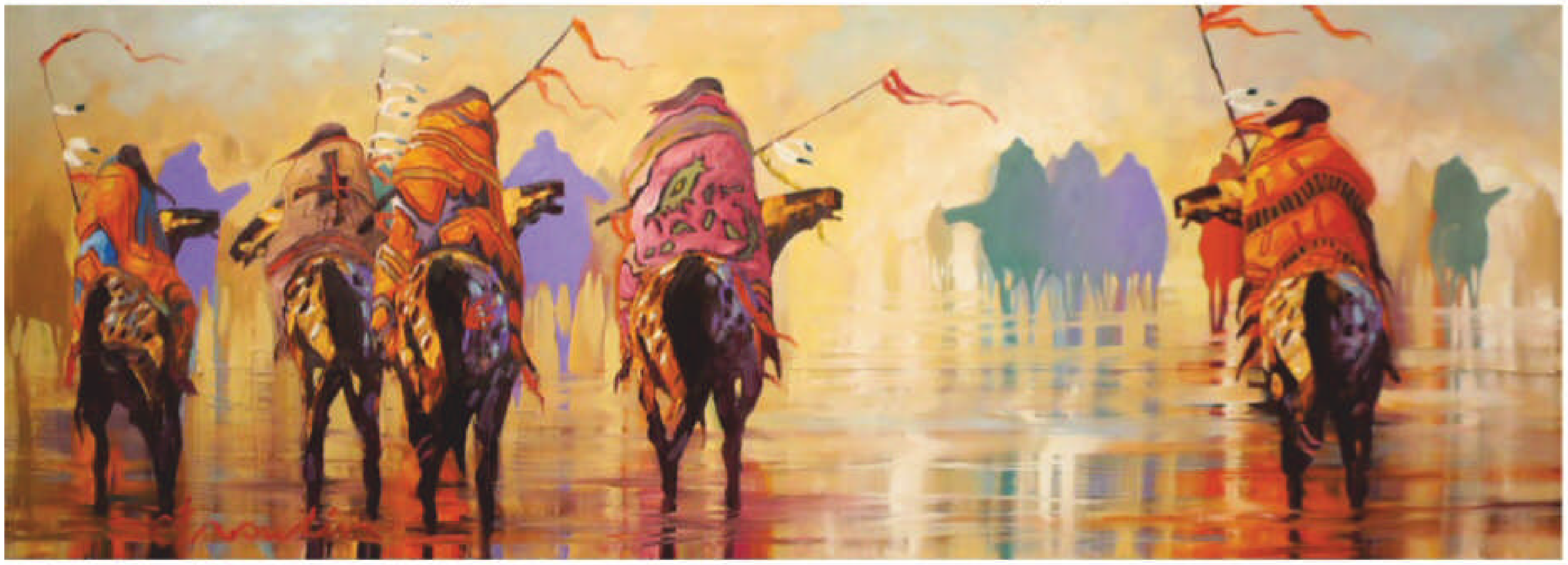

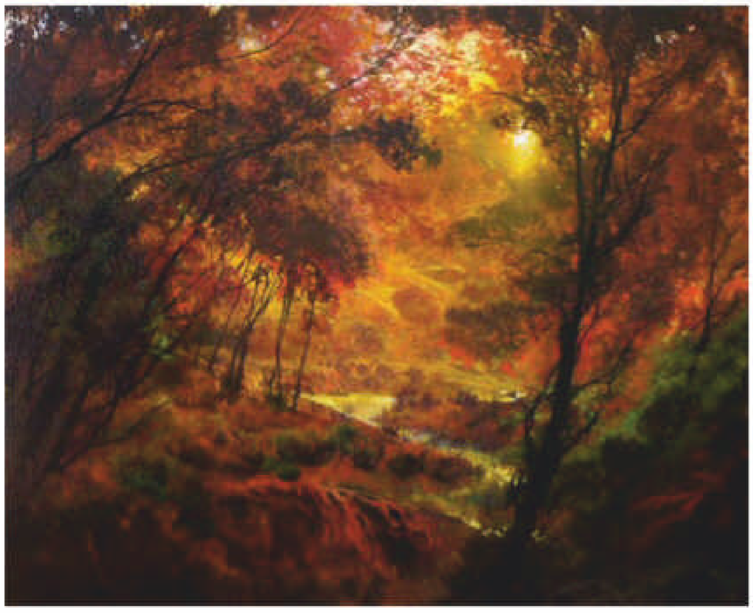

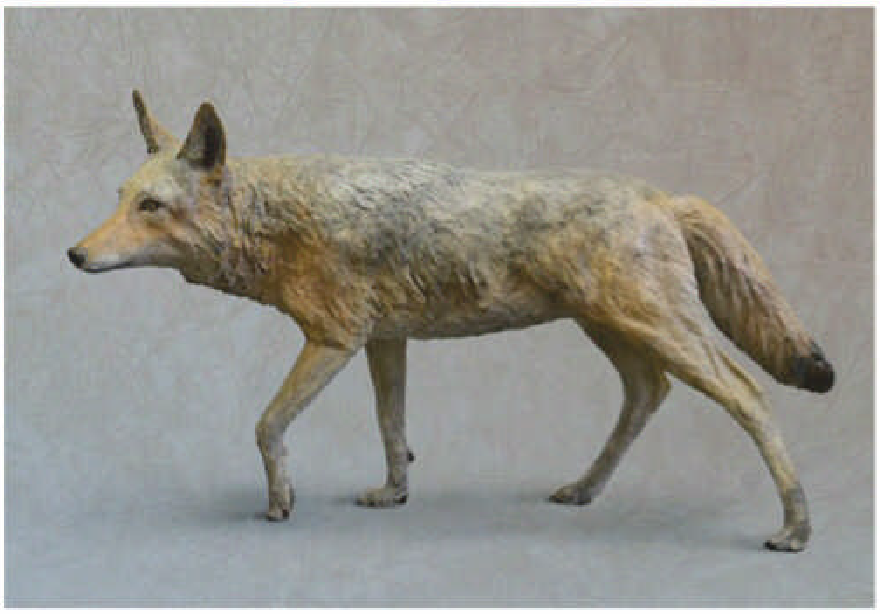

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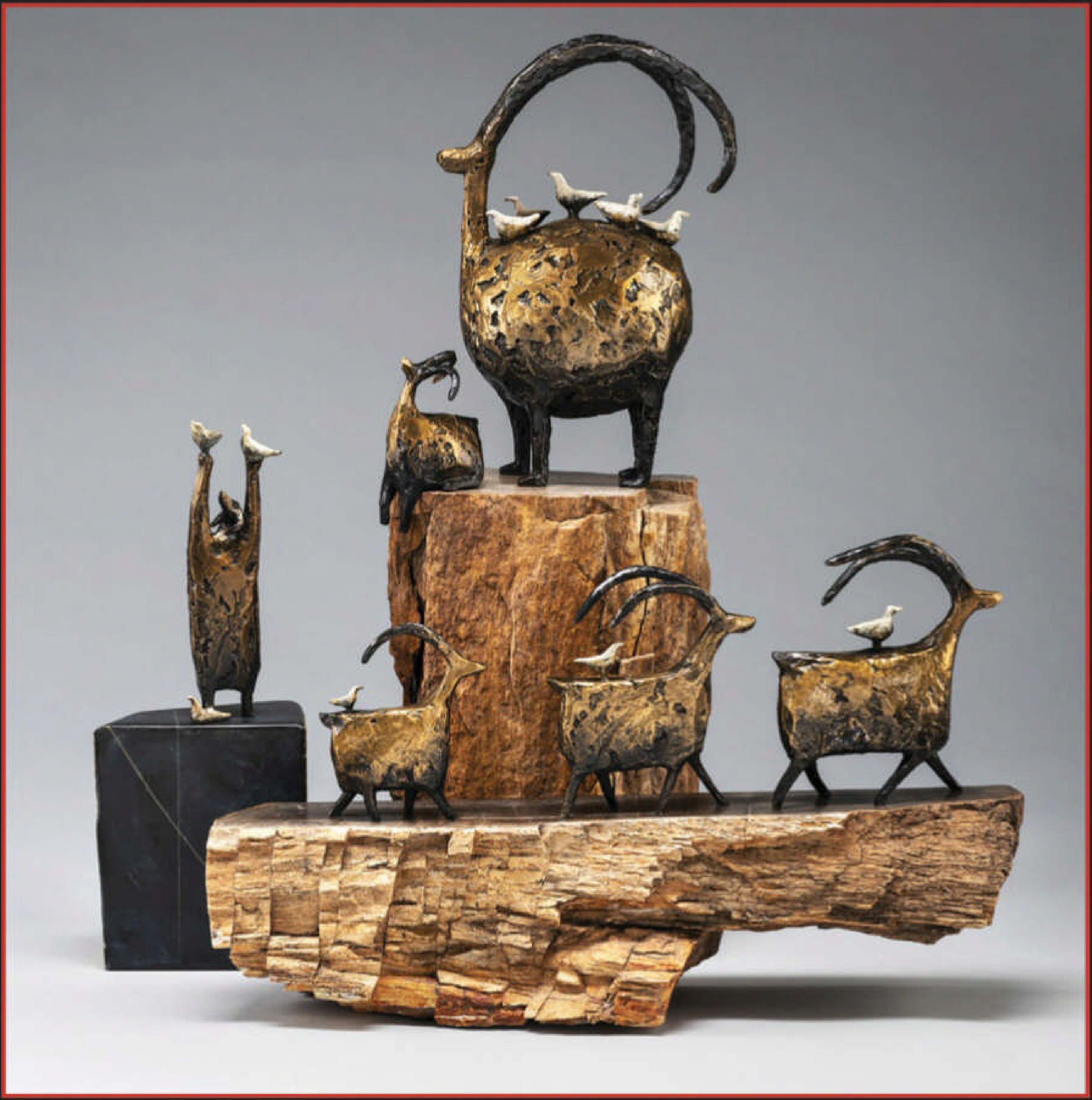

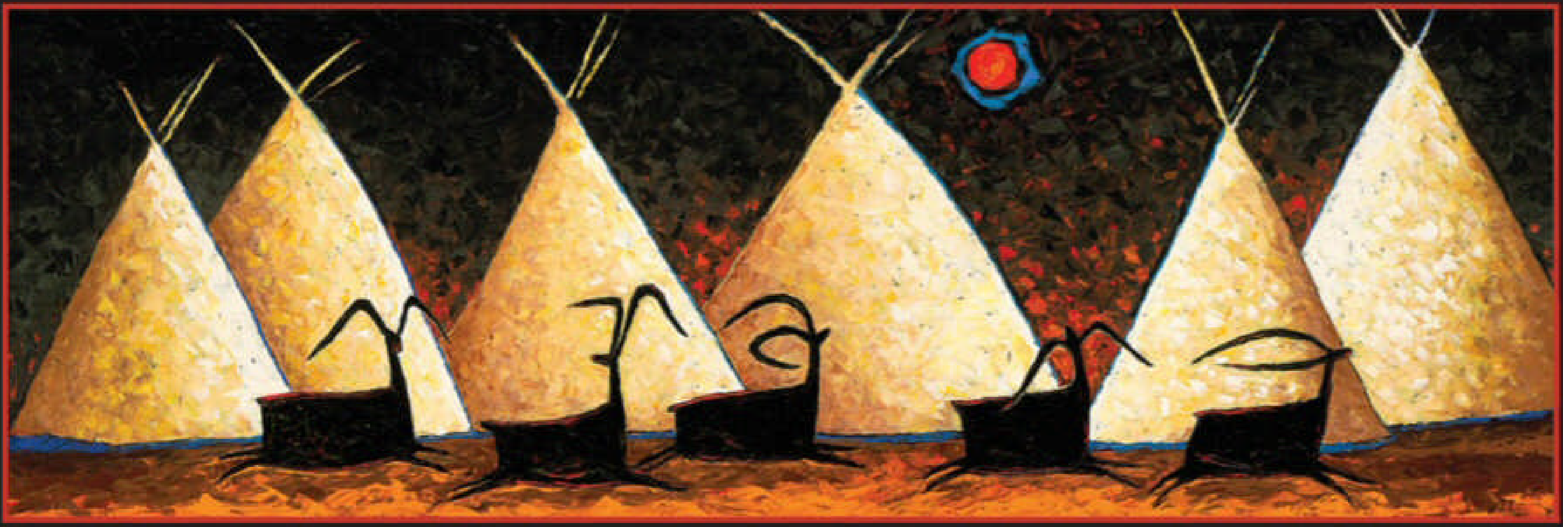

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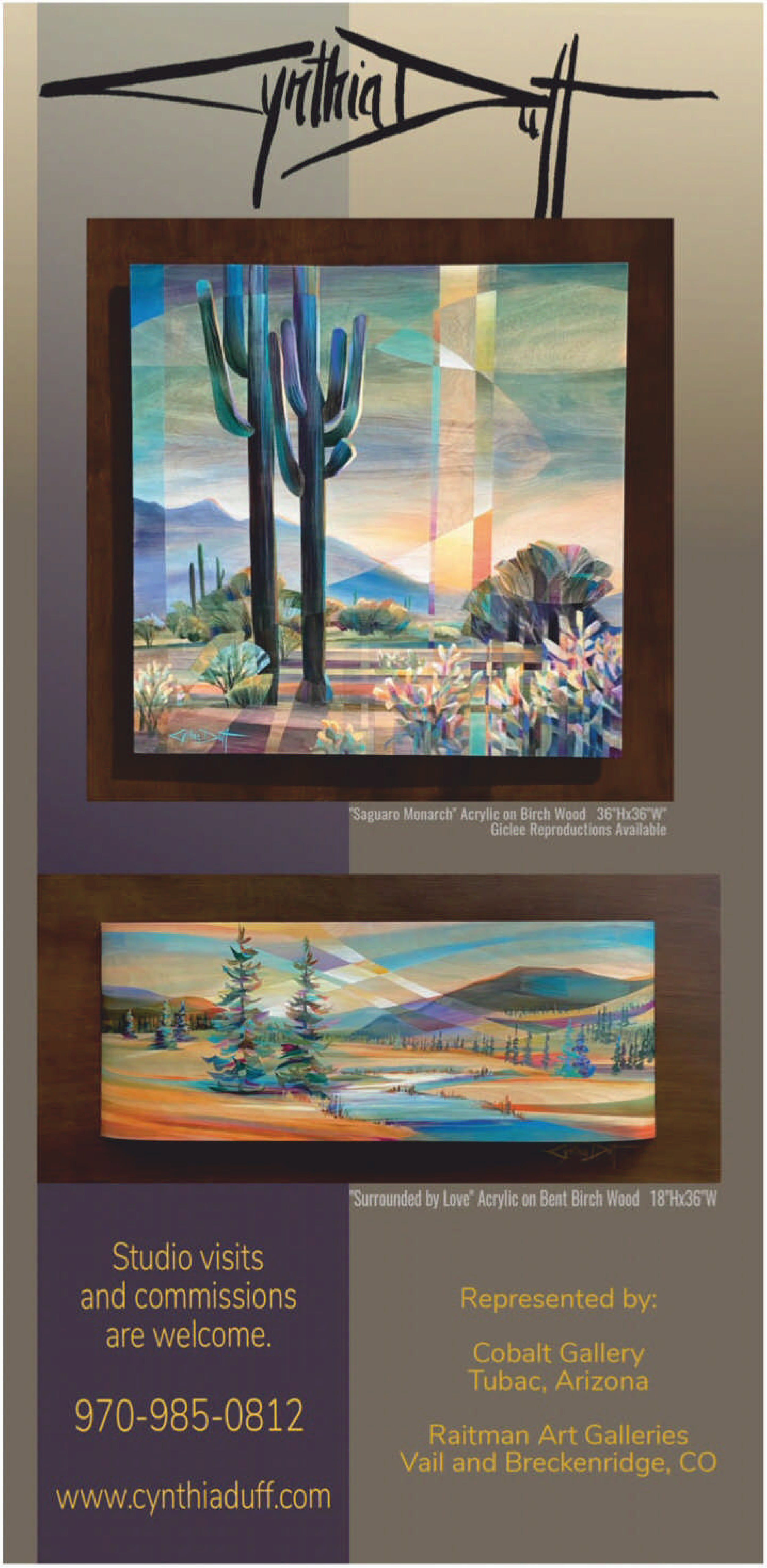

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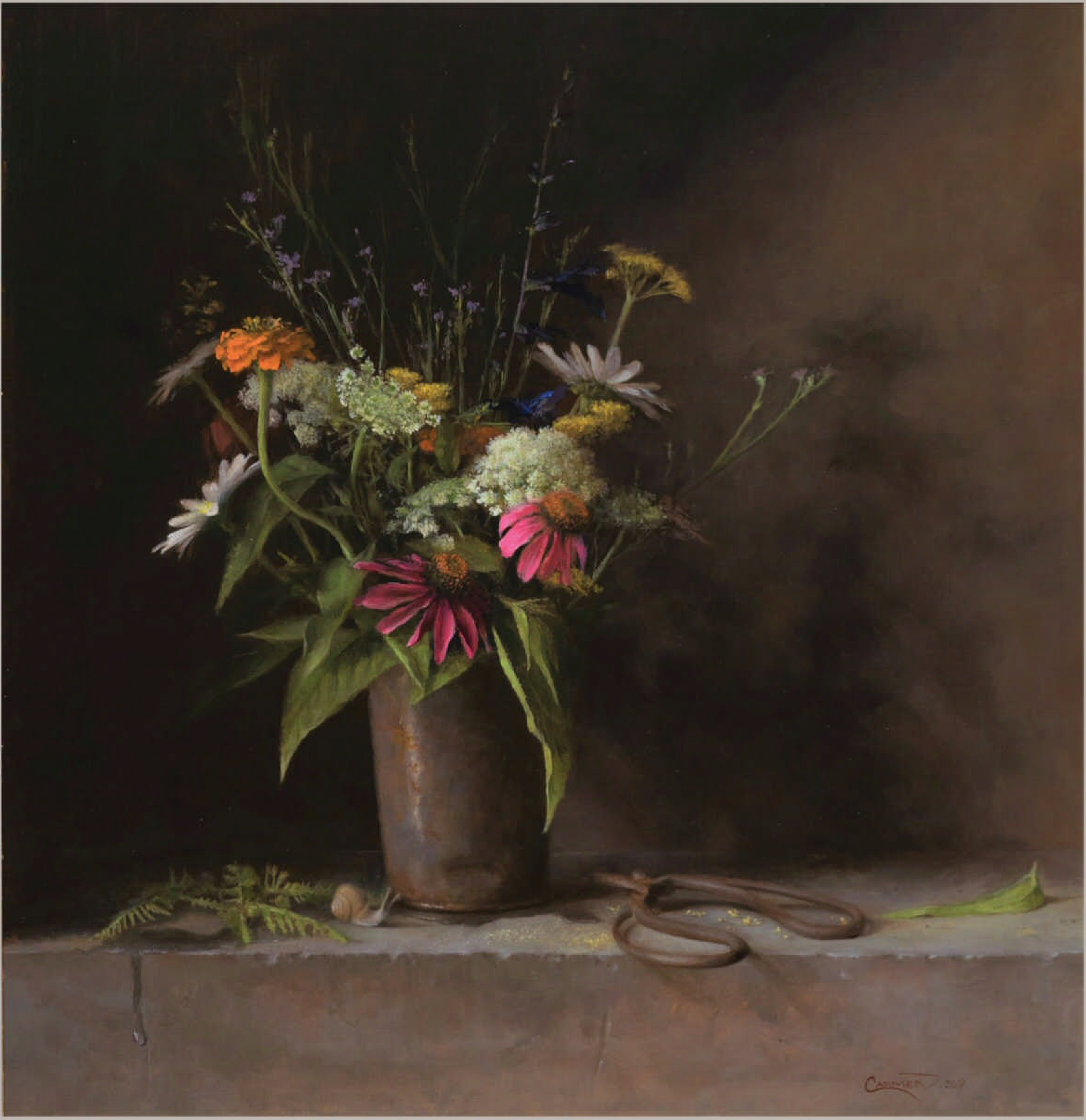

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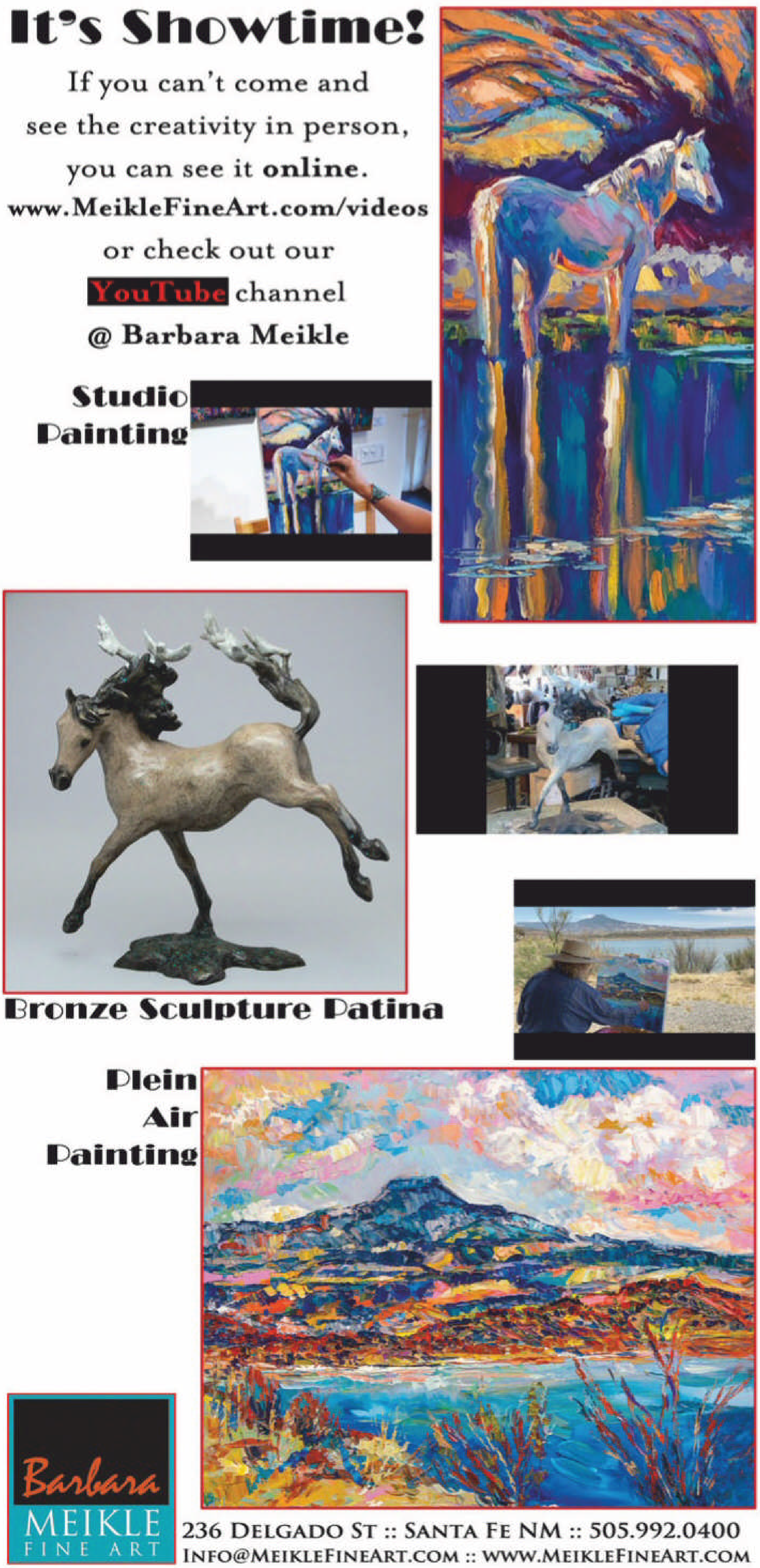

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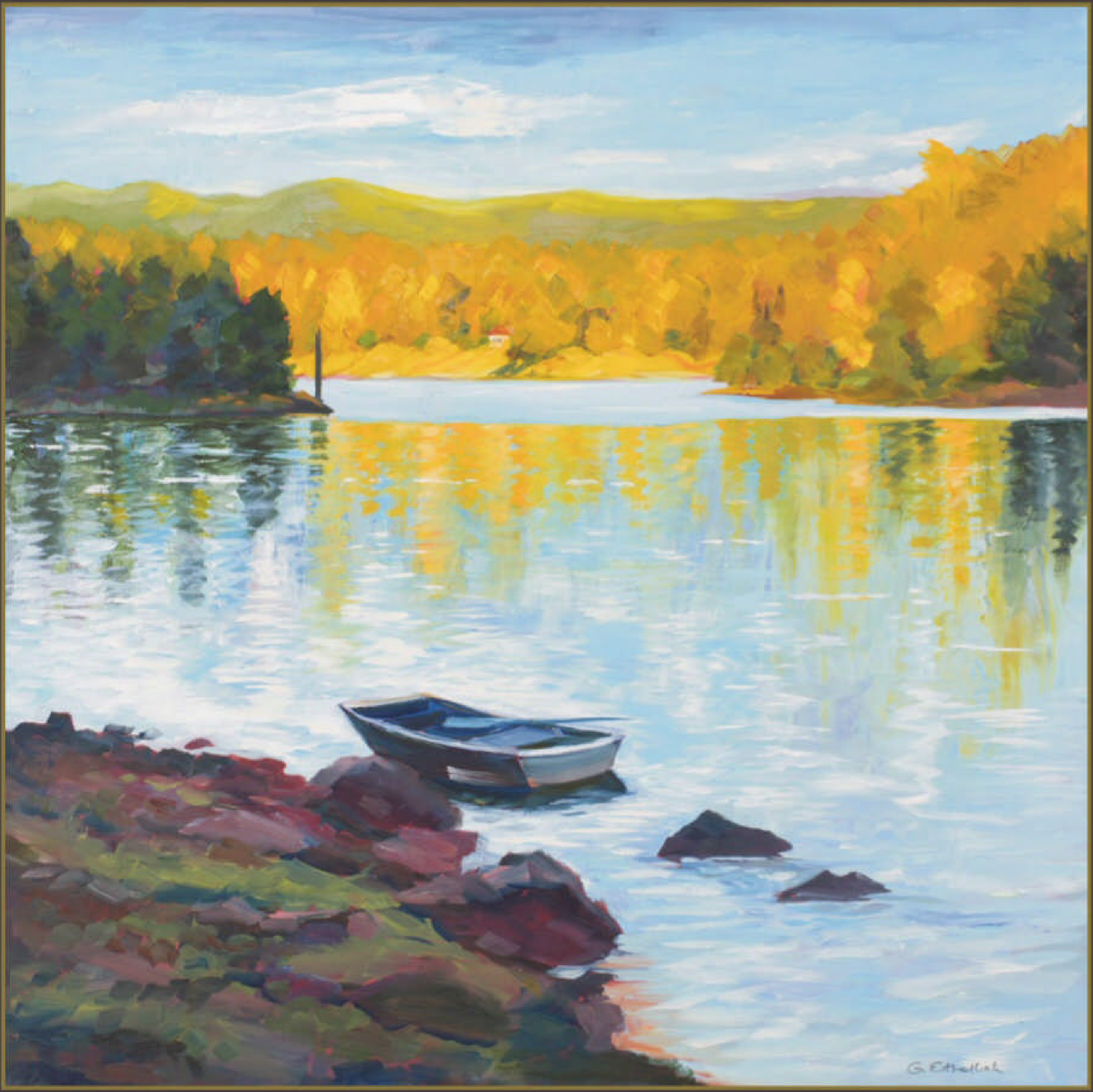
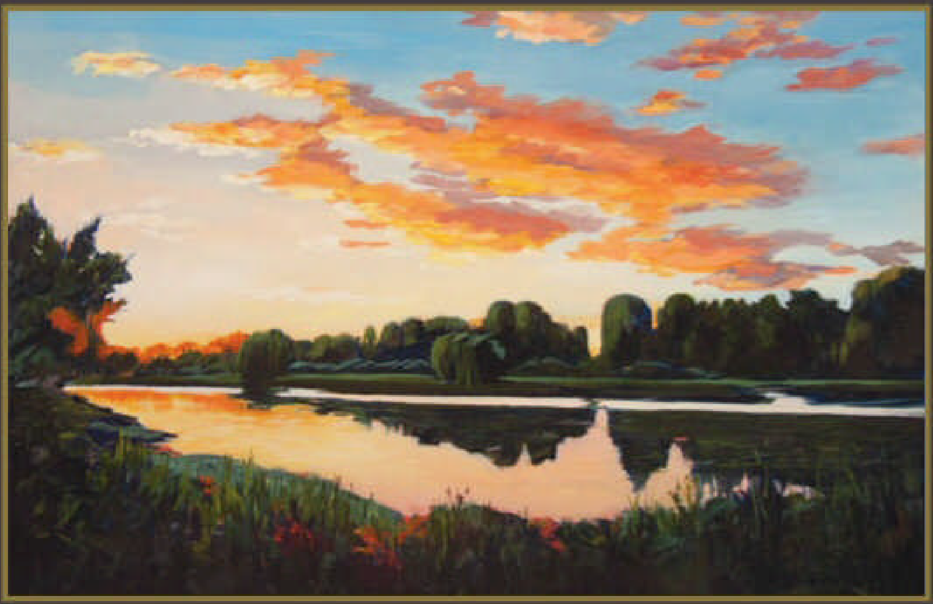


"The Blue Rowboat," oil, 24" x 24"



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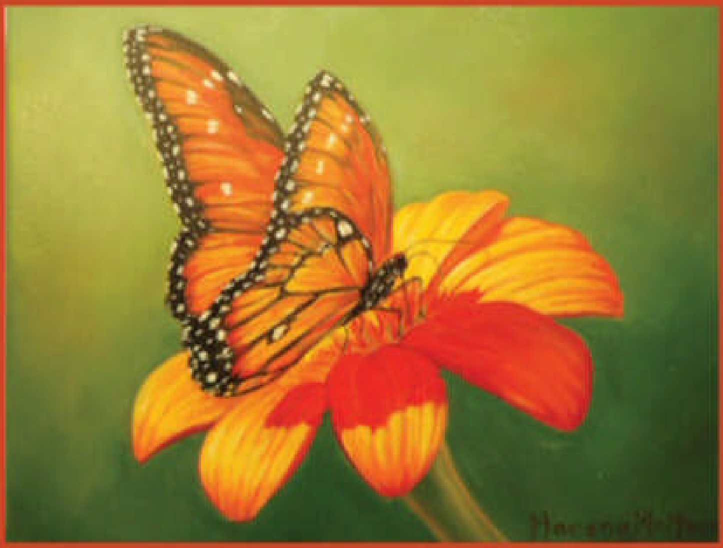
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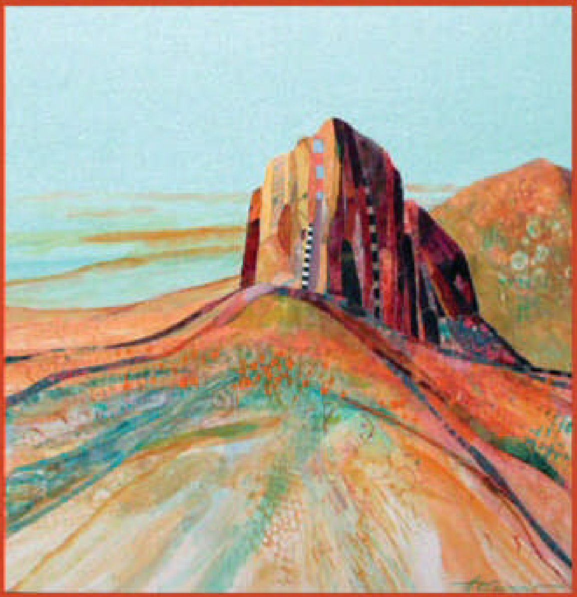
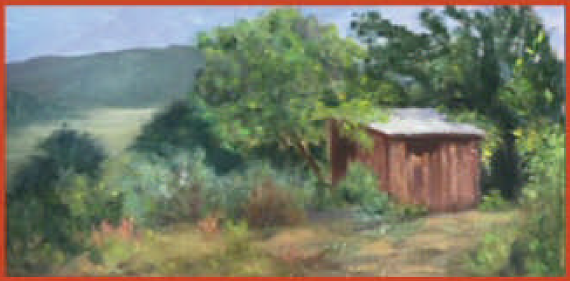

Watermedia/Collage
by Helen Gwinn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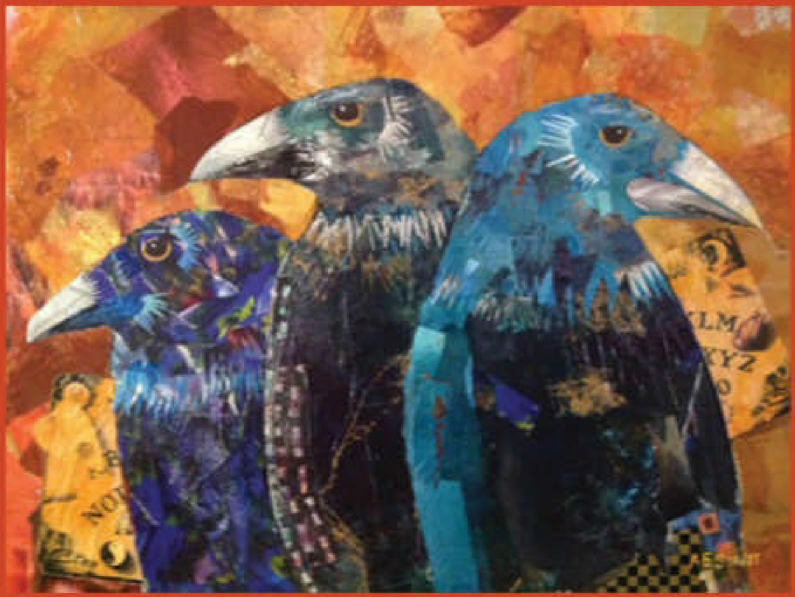
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Monday, October 5th

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Wednesday, October 7th

Plein Talk with the Experts

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Saturday, October 10th

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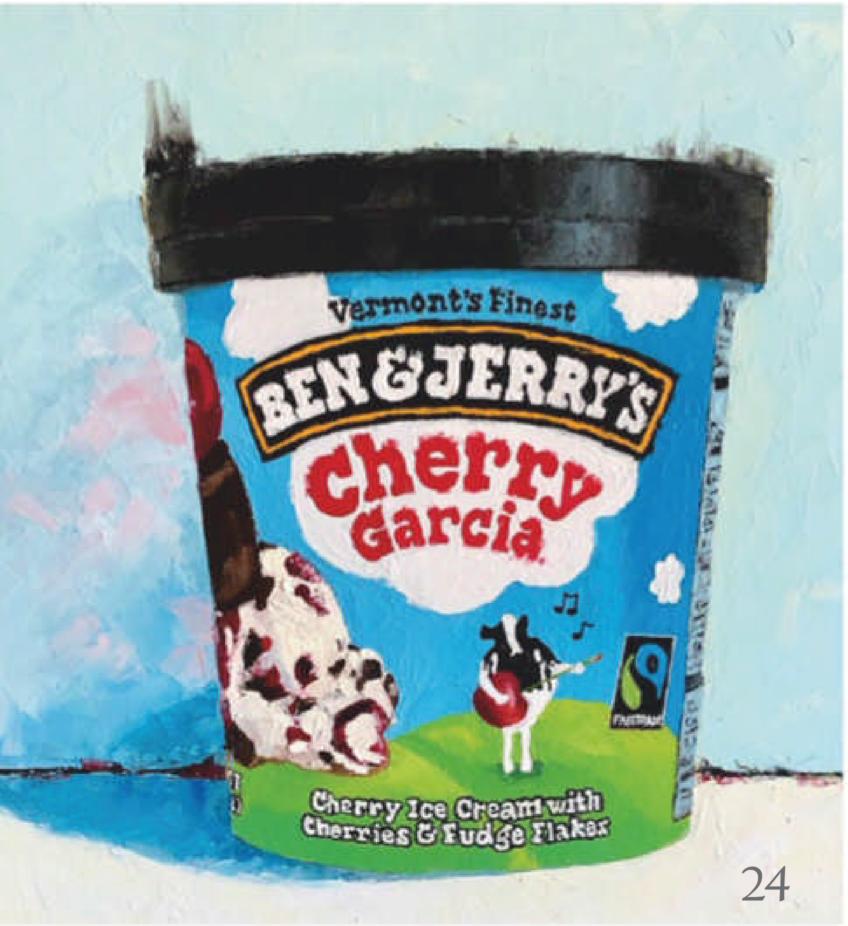

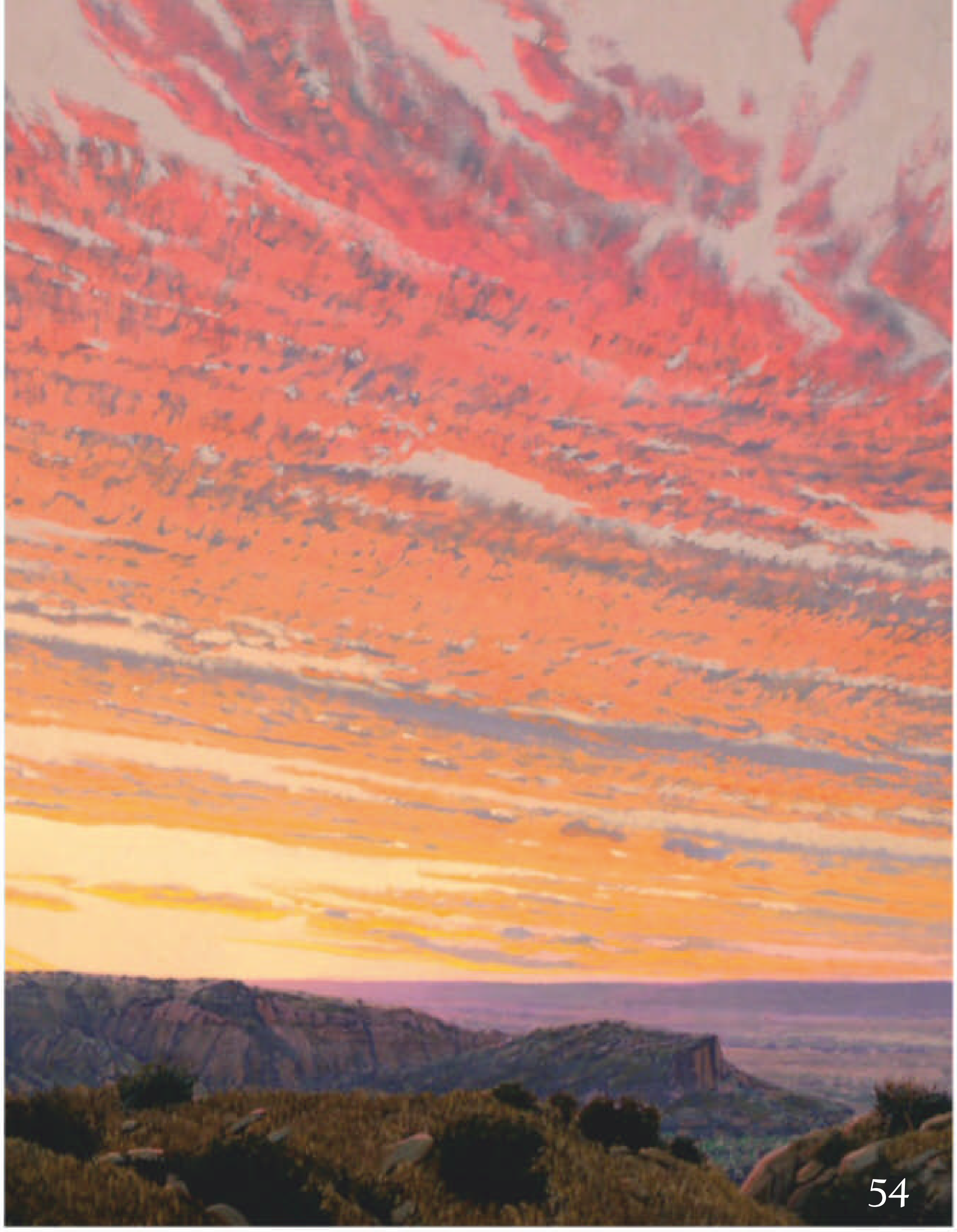

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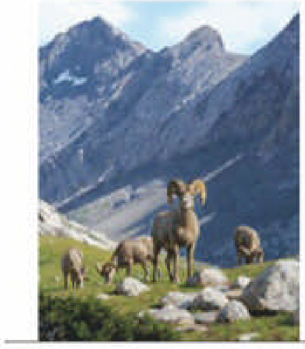

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East Fork Rams (detail)
by Tucker Smith.

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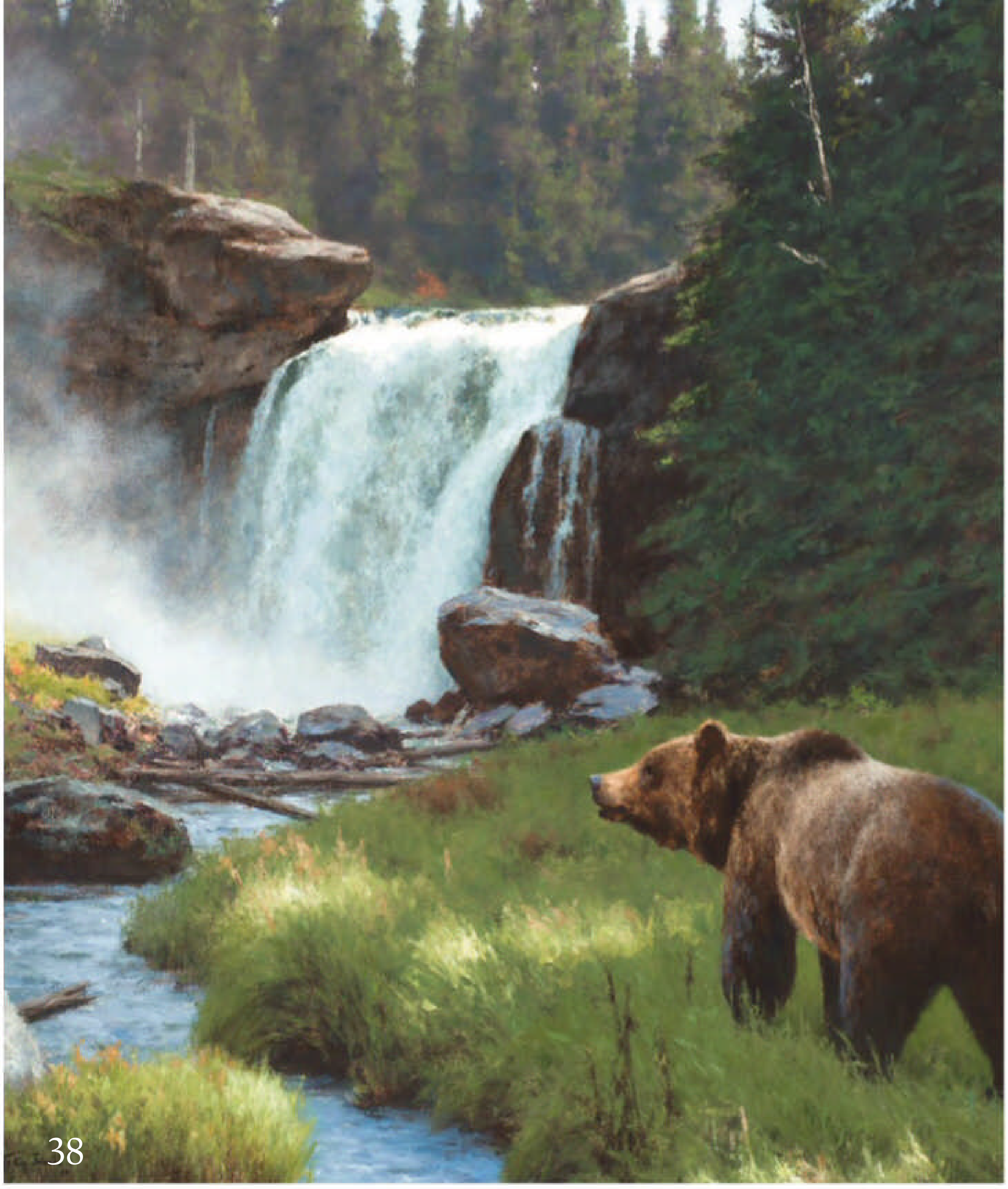
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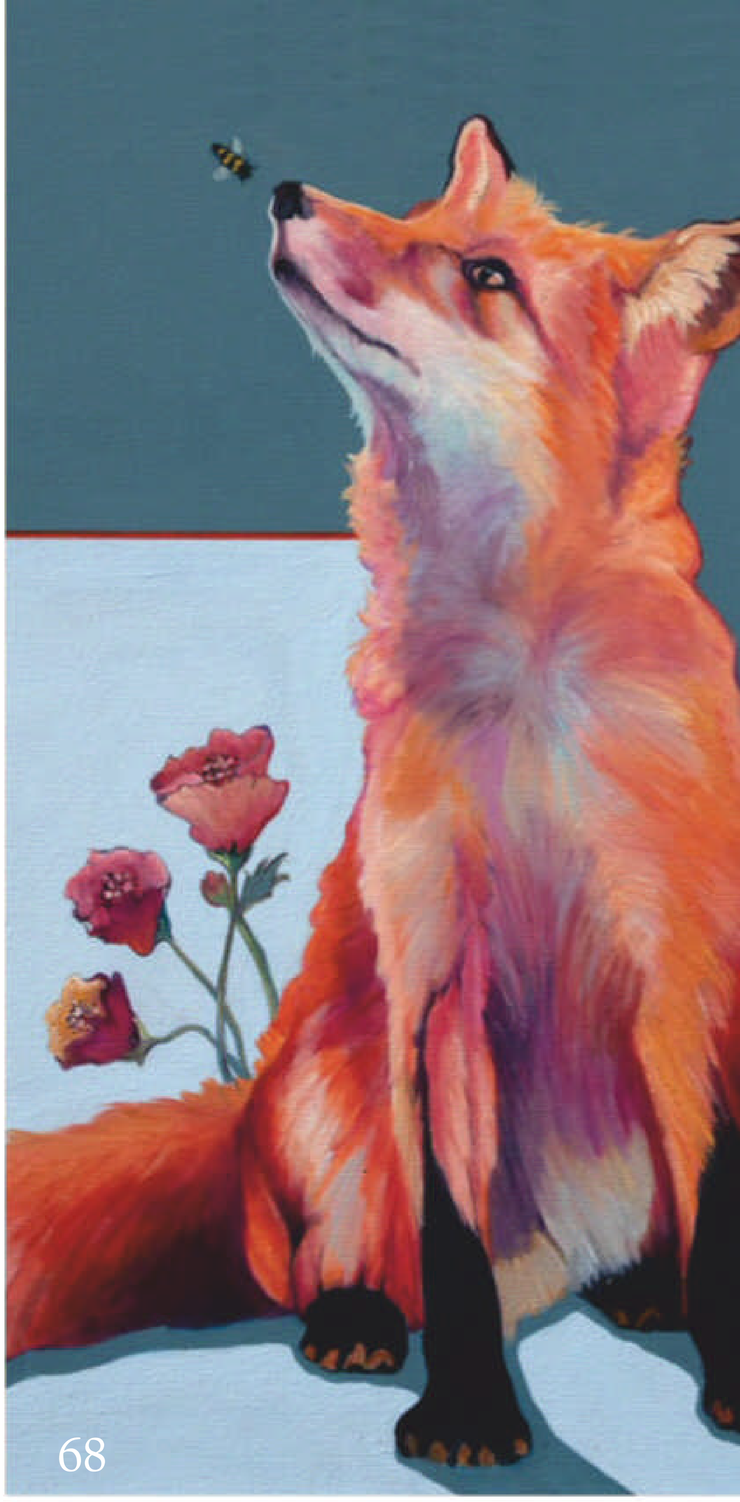
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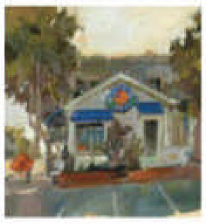
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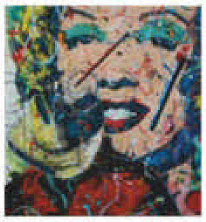
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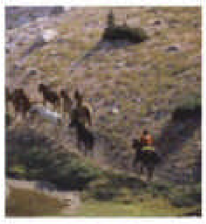
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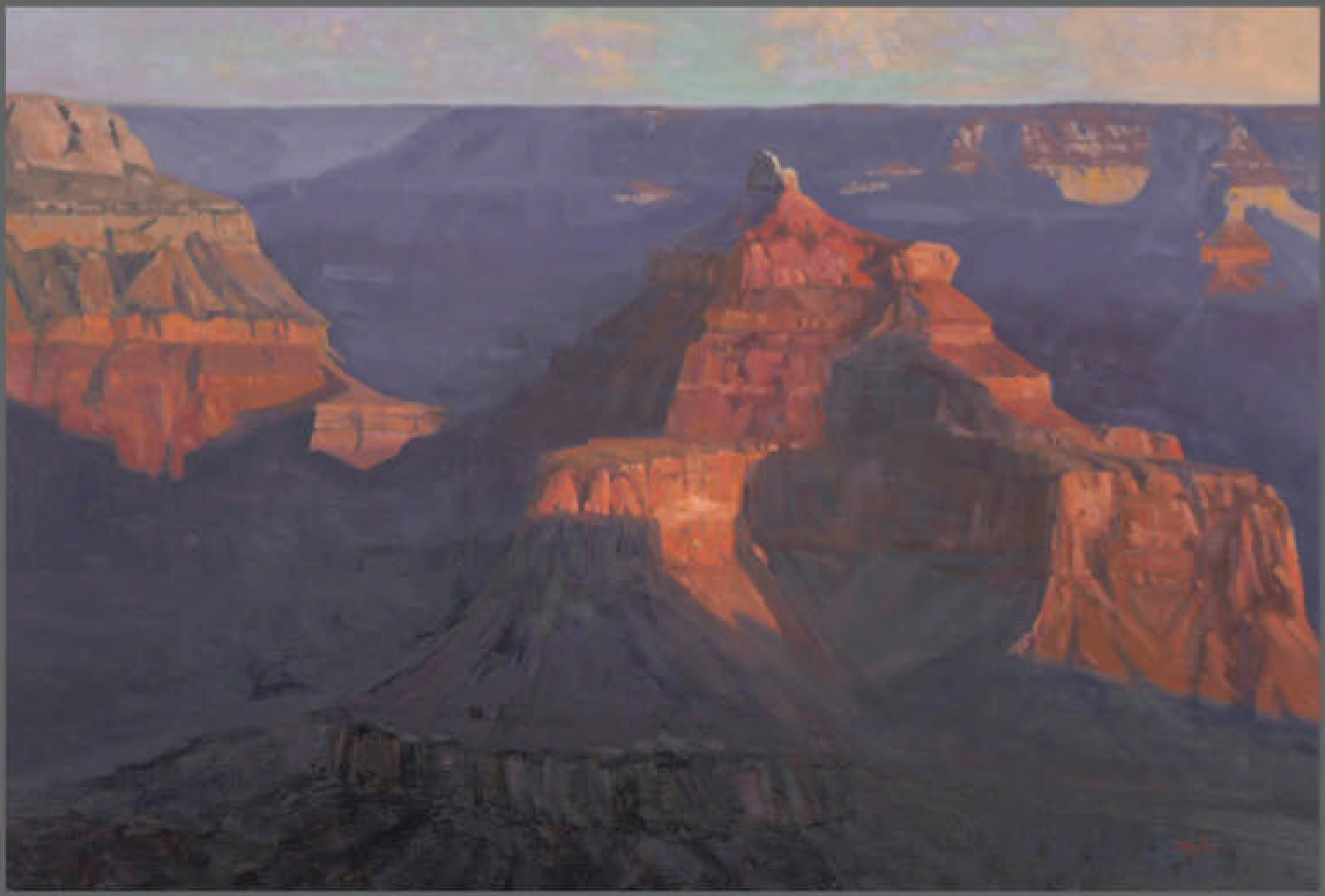

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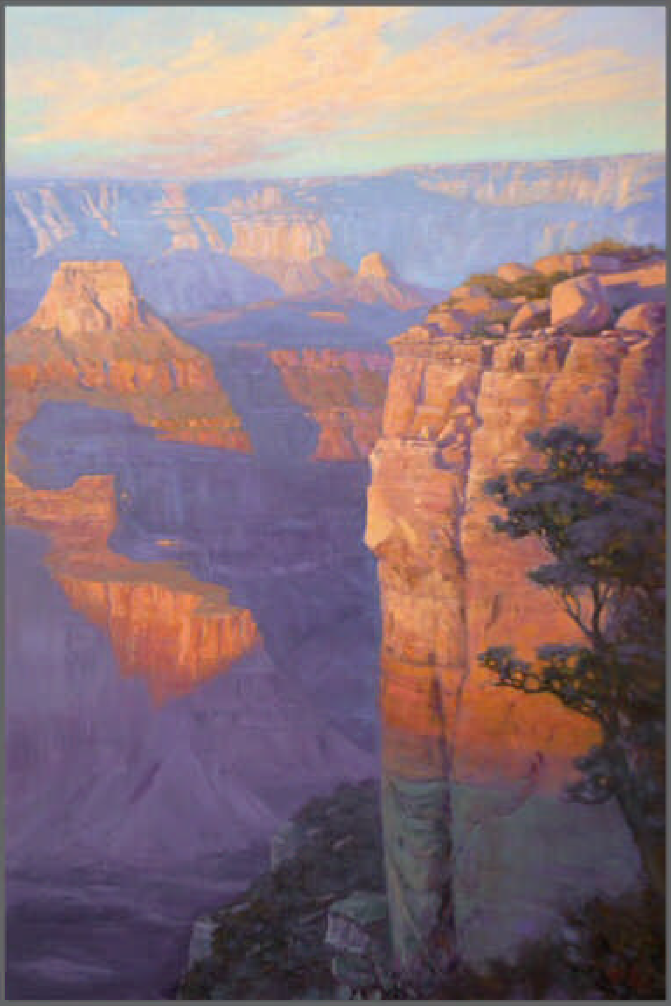

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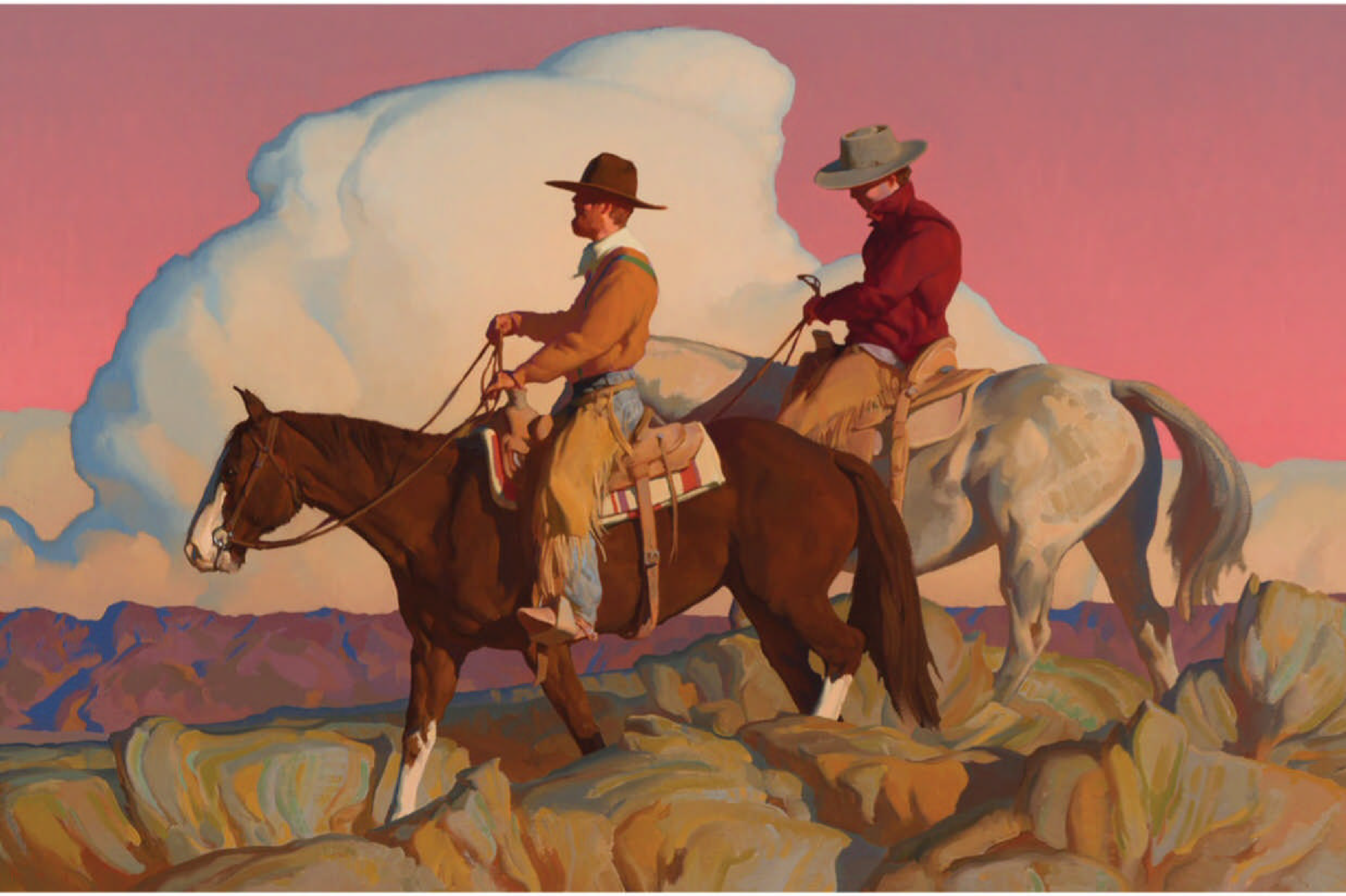

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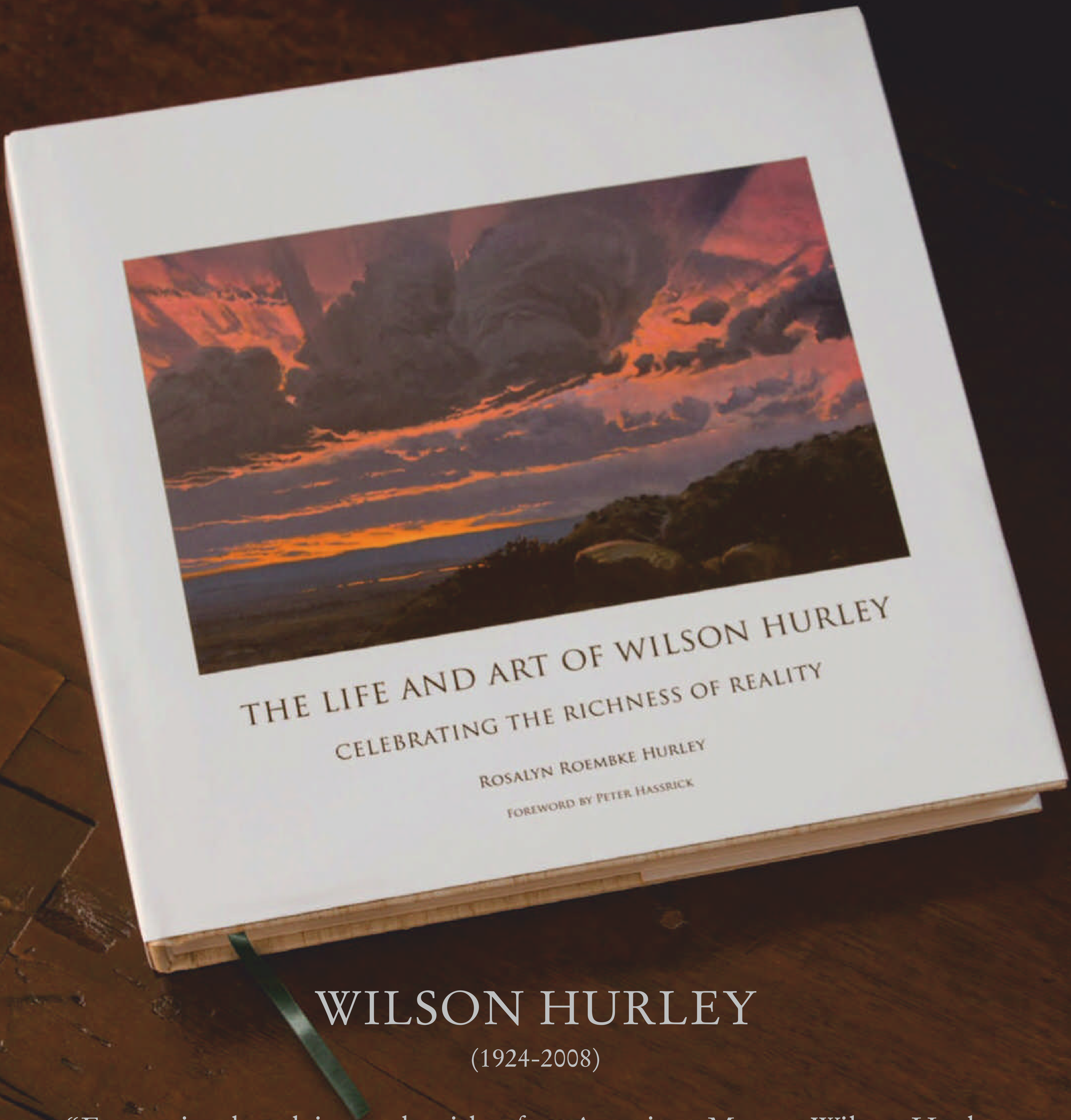
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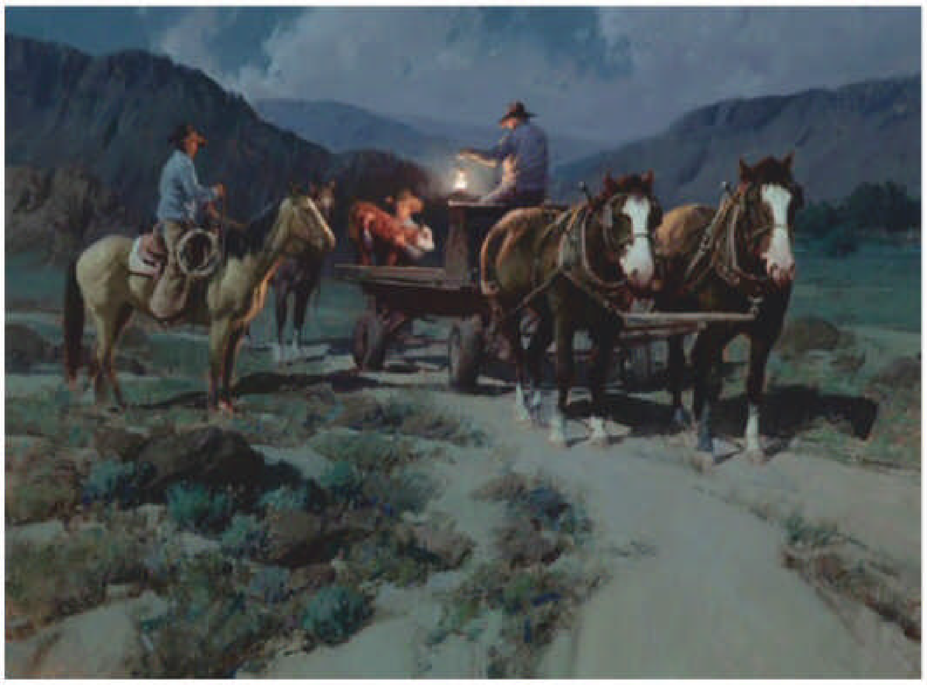
A Western Tradition

News from the Prix de West show

MIKE BUCHER

FOR ALMOST half a century, the Prix de West Invitational Art Exhibition & Sale has been one of the premier annual events in the western art world. Presented by the National Cowboy & Western Heritage Museum in Oklahoma City, OK, it features paintings, drawings, and sculpture by nearly 100 respected artists from the West and beyond. Its traditional opening weekend in early June—featuring lectures, demonstrations, a fixed-price sale, and lots of camaraderie—has been a mainstay of the western art scene for collectors and art-lovers alike.

This year, of course, many things changed: The works went on view in August, rather than June. The festive gathering was shifted from the show's kickoff weekend to its closing weekend, then moved to an online experience; the sale was conducted purely by proxy bidding in mid-September. What didn't change, though, is the core of the show itself: the collection of almost 300 artworks hung with care in the museum's beautiful galleries, open to anyone fortunate enough to visit in person and available to art lovers around the world in both an online catalog and an impressive virtual tour.


Makeshift Ambulance by Bill Anton.

Another thing that didn't change: the presentation of the show's usual slate of awards. This year the Donald Teague Memorial Award for works on paper went to **Scott Burdick** for a charcoal-and-acrylic piece entitled PONCA NATION. The Express Ranches Great American Cowboy Award was given to **Carrie Ballantyne** for YOUNG HAND, an oil painting featuring her daughter decked out in cowboy hat and chaps. The Major General and Mrs. Don D. Pittman Wildlife Award was presented to PLEISTOCENE MESSENGERS by **Andrew Peters,** an ethereal oil depicting a group of trumpeter swans. And the Wilson Hurley Award for Outstanding Landscape went to **Ralph Oberg** for A REMNANT OF WILDNESS, which shows the last bit of evening sunlight playing on a mountain peak.

Harold T. Holden was the recipient of the James Earle Fraser Sculpture Award for STRIKE LIGHTNING, an action-packed bronze capturing what happens when a cowboy has to deal with a horse spooked by Mother Nature. **Kyle Polzin** received the Frederic Remington Painting Award for his still life entitled BUFFALO DRUM, a detailed depiction of an elaborately decorated Native American drum. **Matt Smith** was chosen by his fellow participating artists to win the Robert Lougheed Memorial Award for the best body of work; his four paintings depict a variety of western landscapes in multiple seasons. Finally, the show's most anticipated award—the Prix de West Purchase Award—went to **Bill Anton** for MAKESHIFT AMBULANCE, which will become part of the museum's permanent collection.

Kristin Hoerth

Kristin Hoerth
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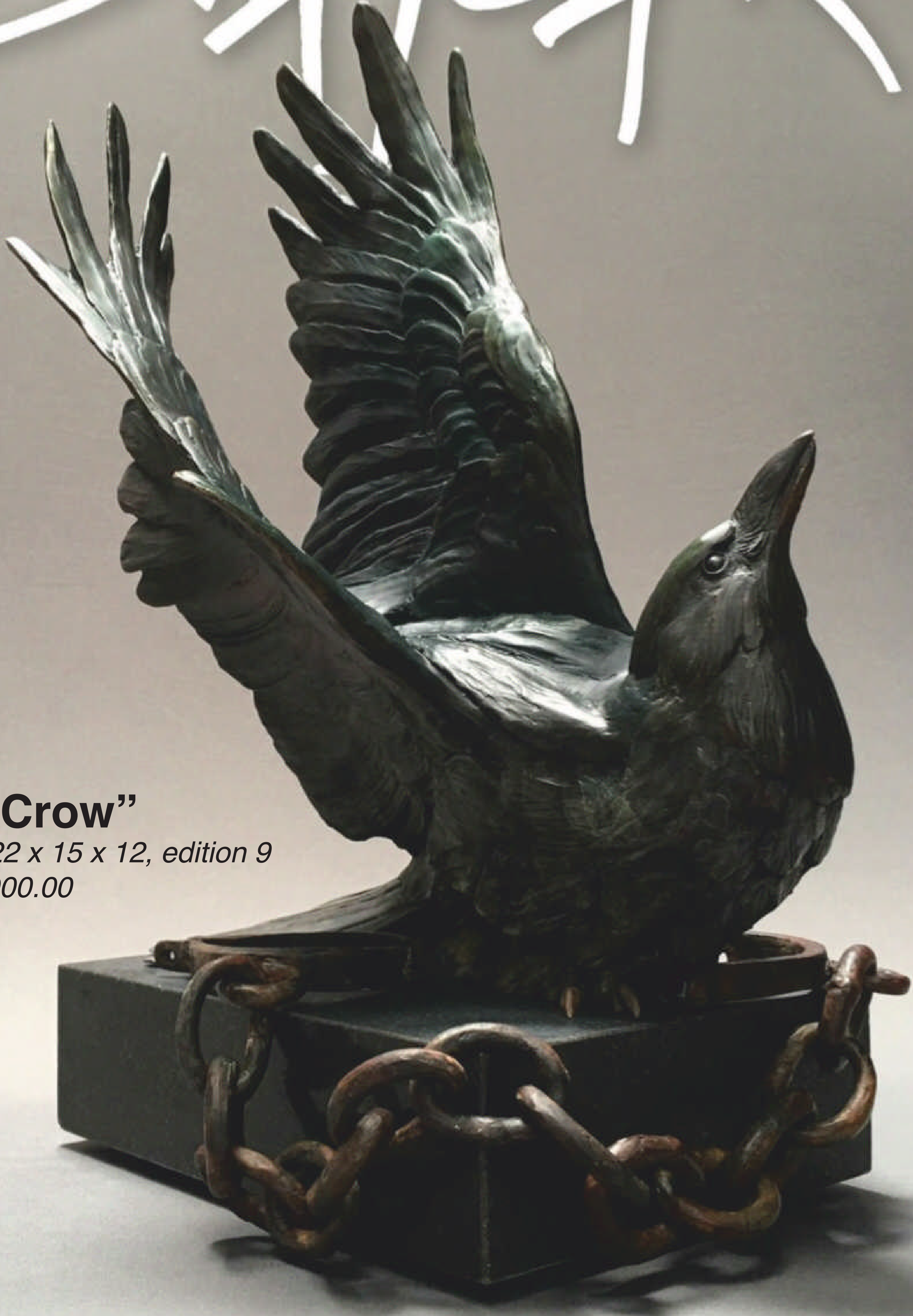

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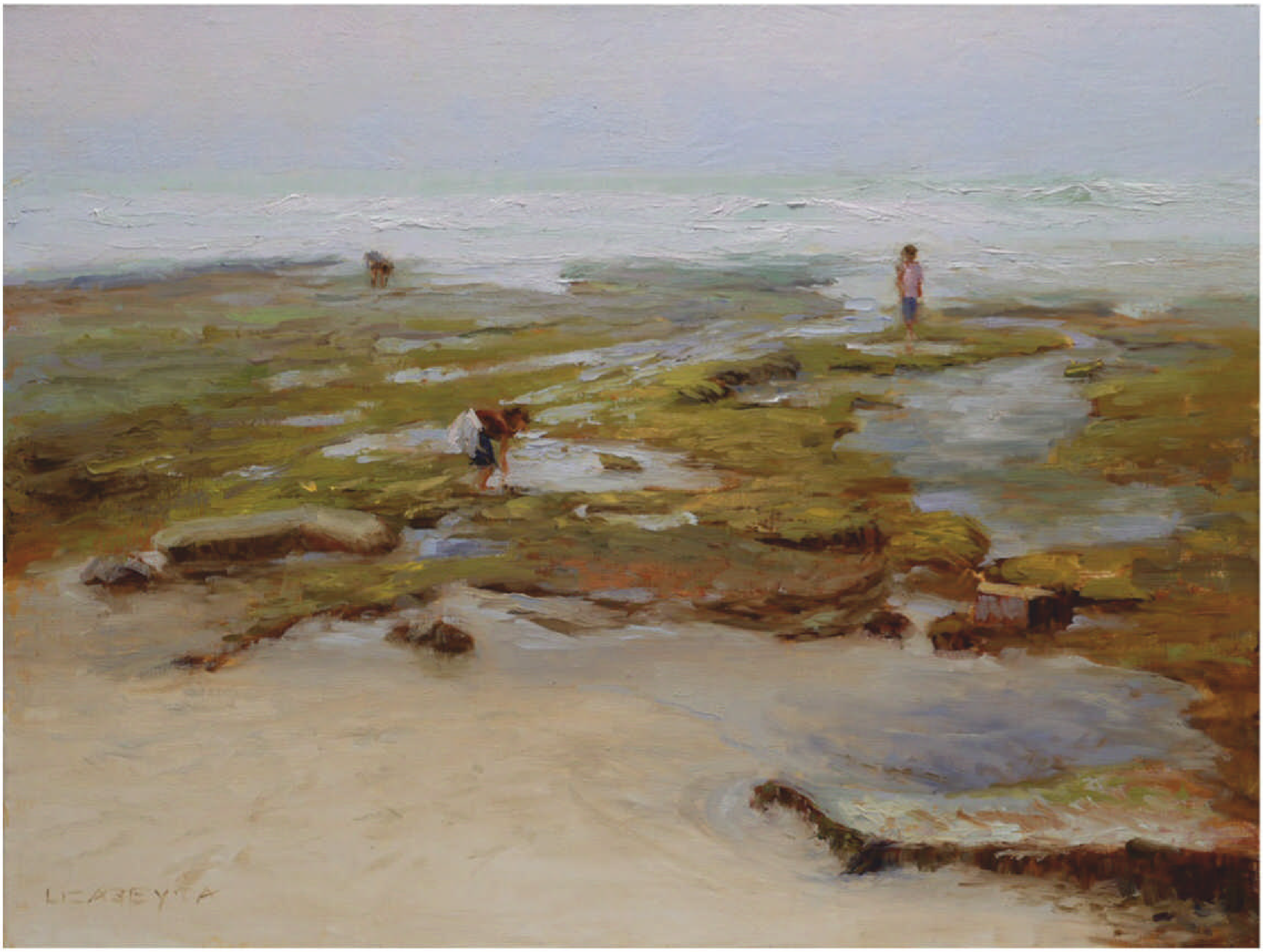

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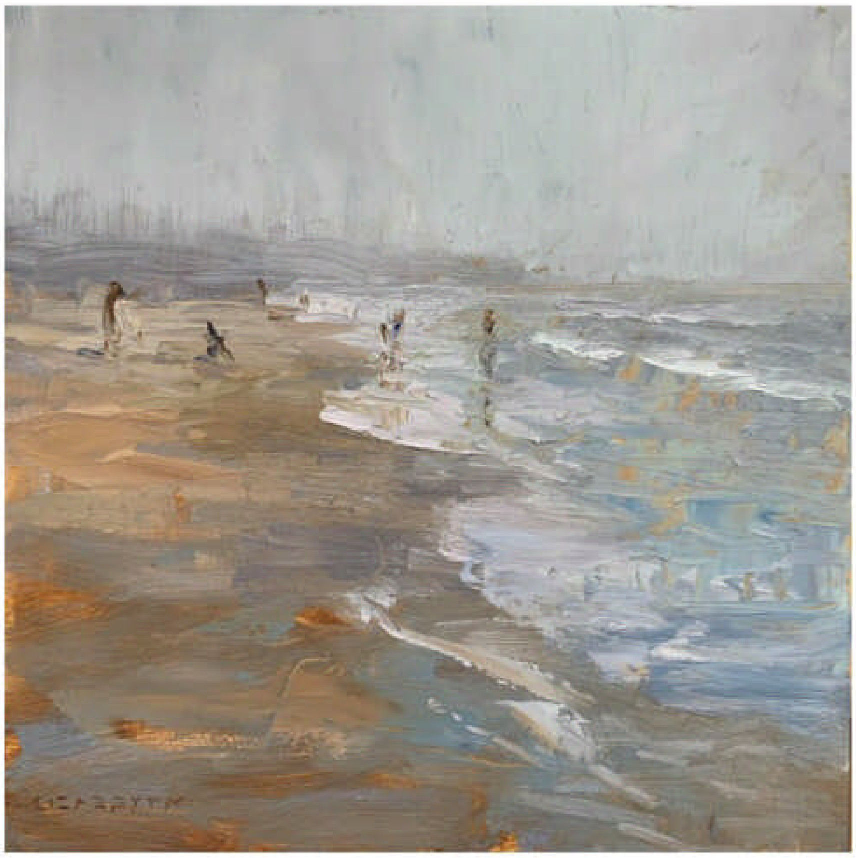
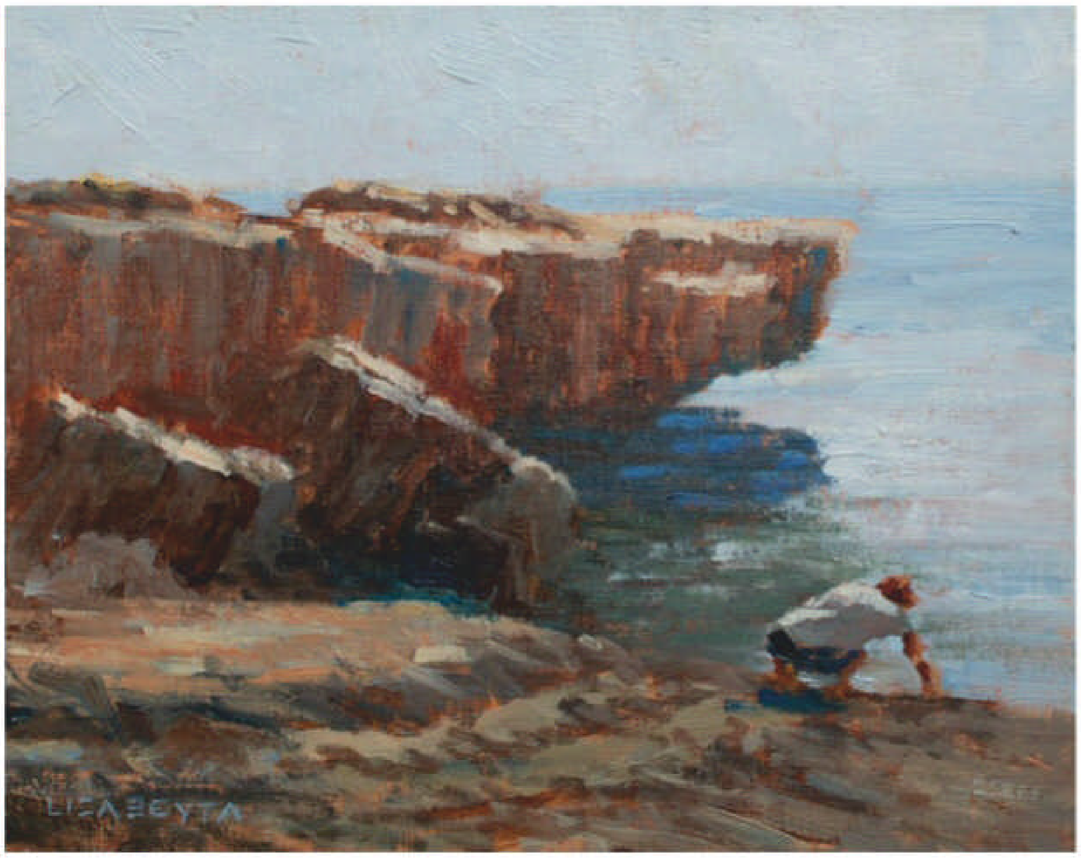


Life at the Water's Edge 10 x 10, Oil/Cold Wax



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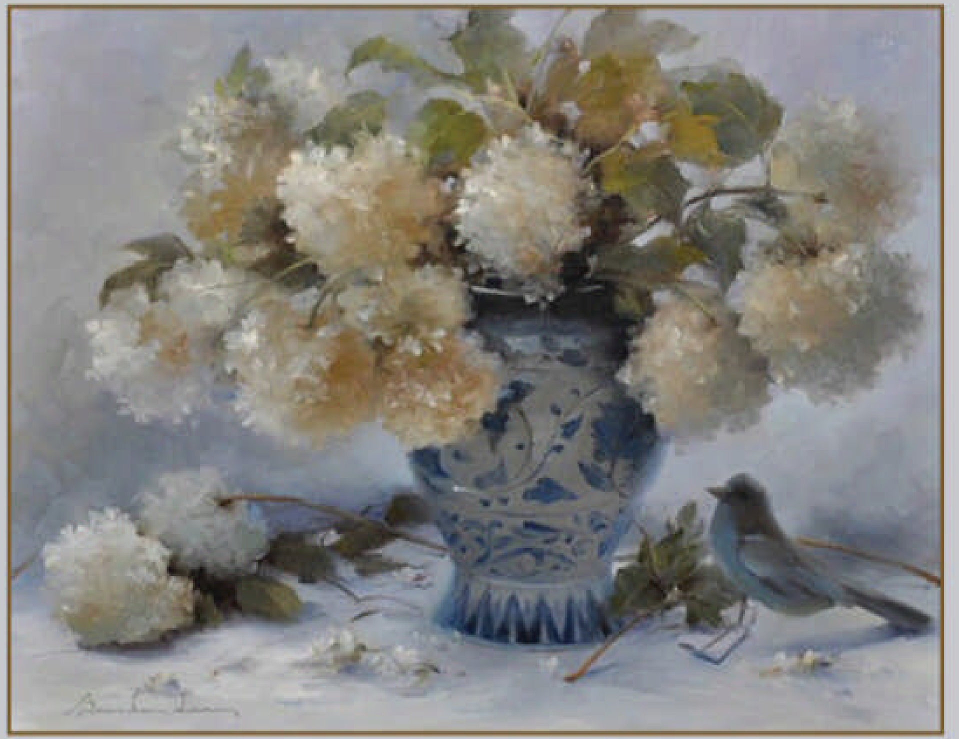
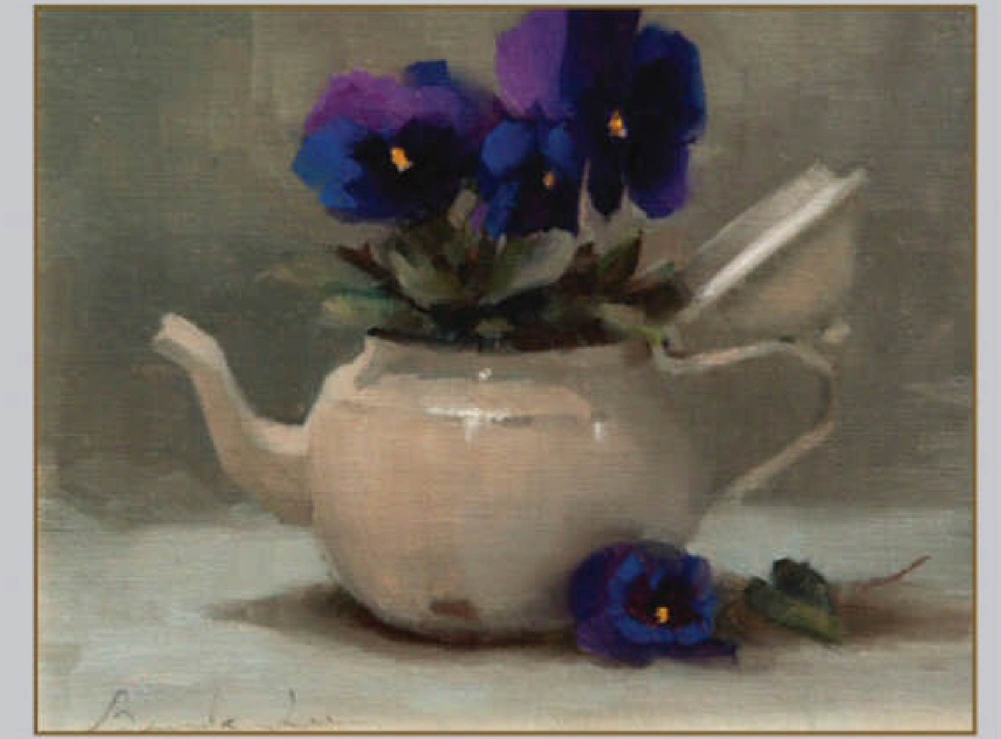
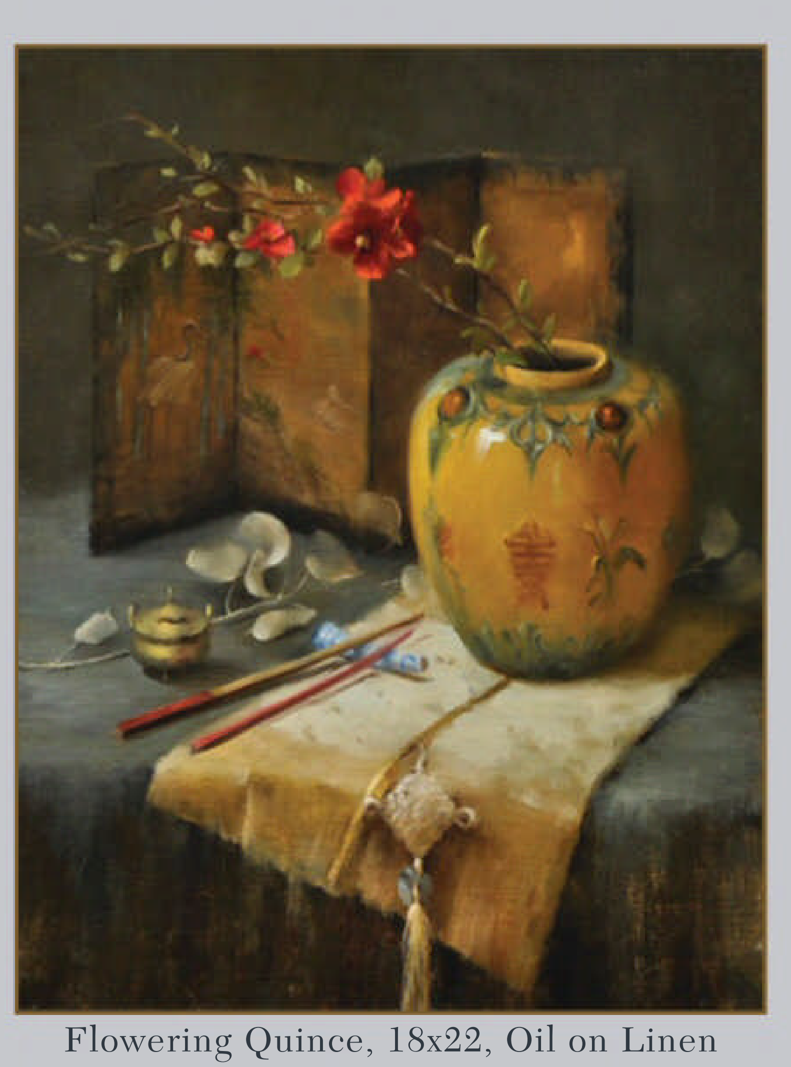


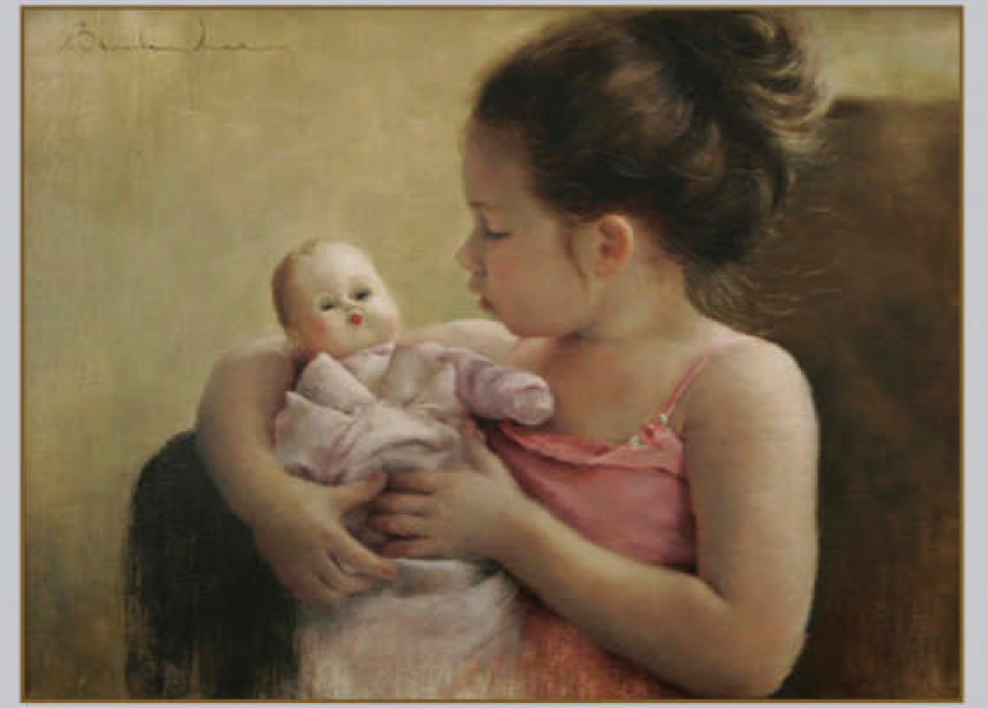
Snowballs in Porcelain, 16x20, Oil on Linen



PottedPansies, 9x10, Oil on Linen



Flowering Quince, 18x22, Oil on Linen



Instinct, 16x20, Oil on Linen

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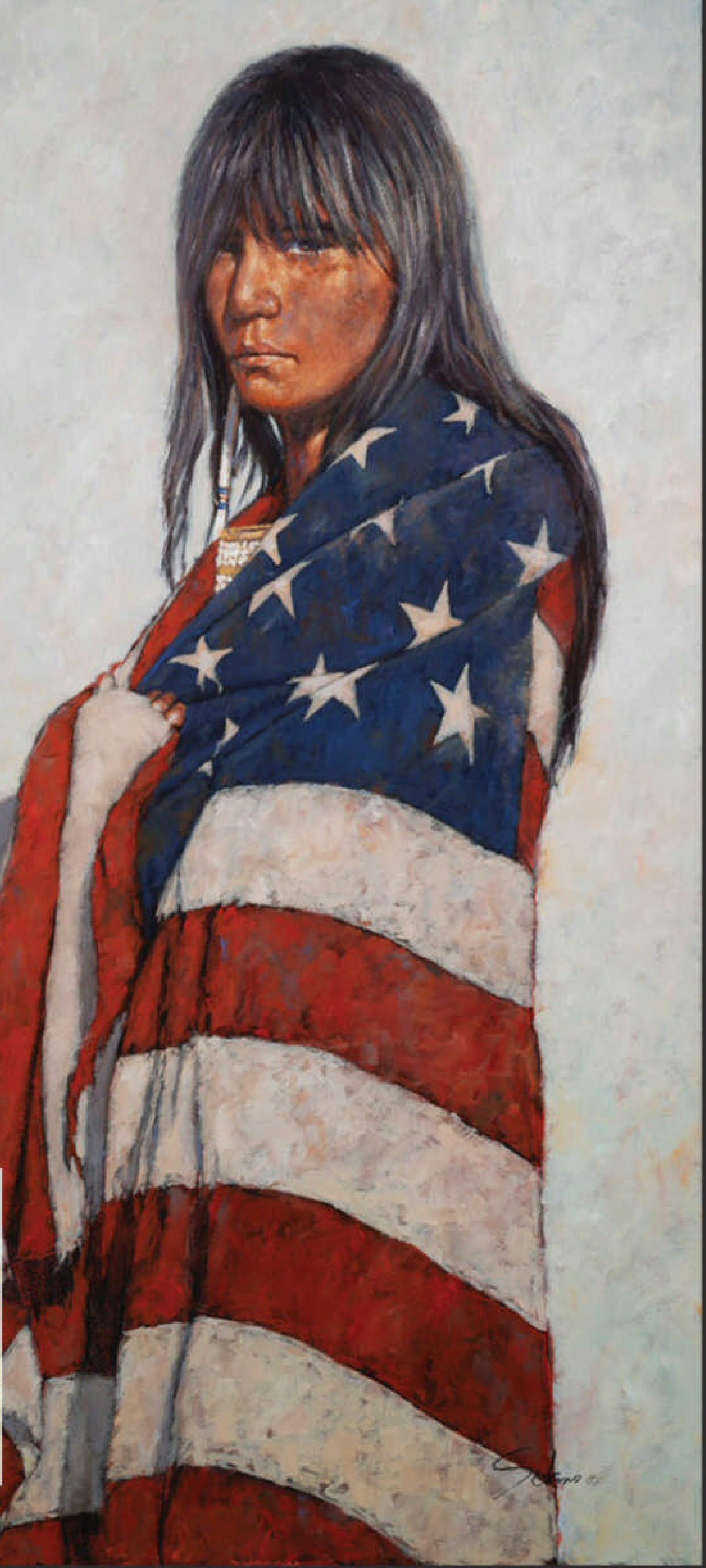

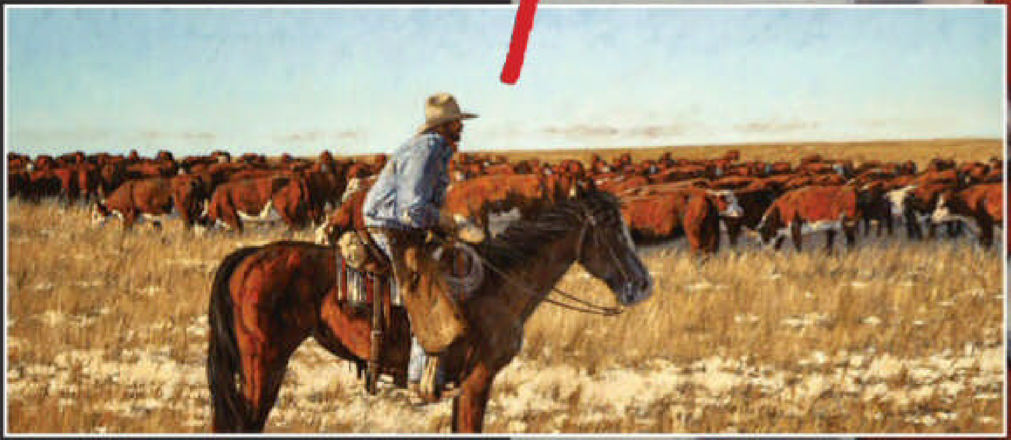

One Cold Day In The Saddle
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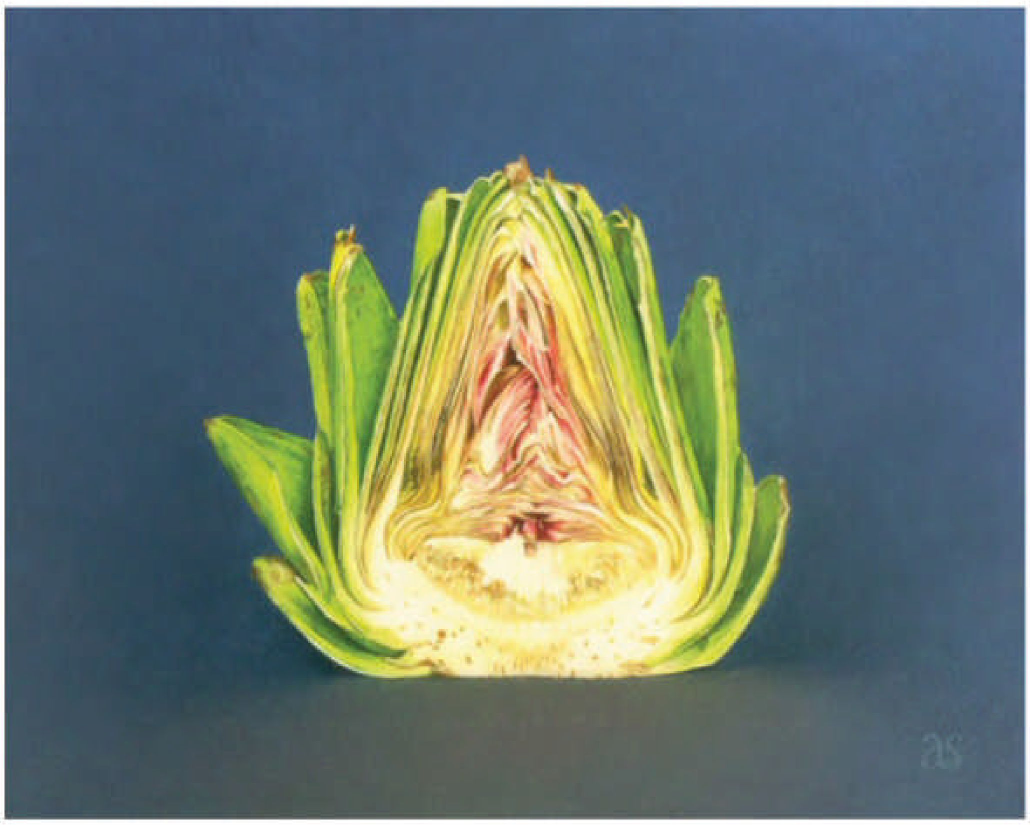
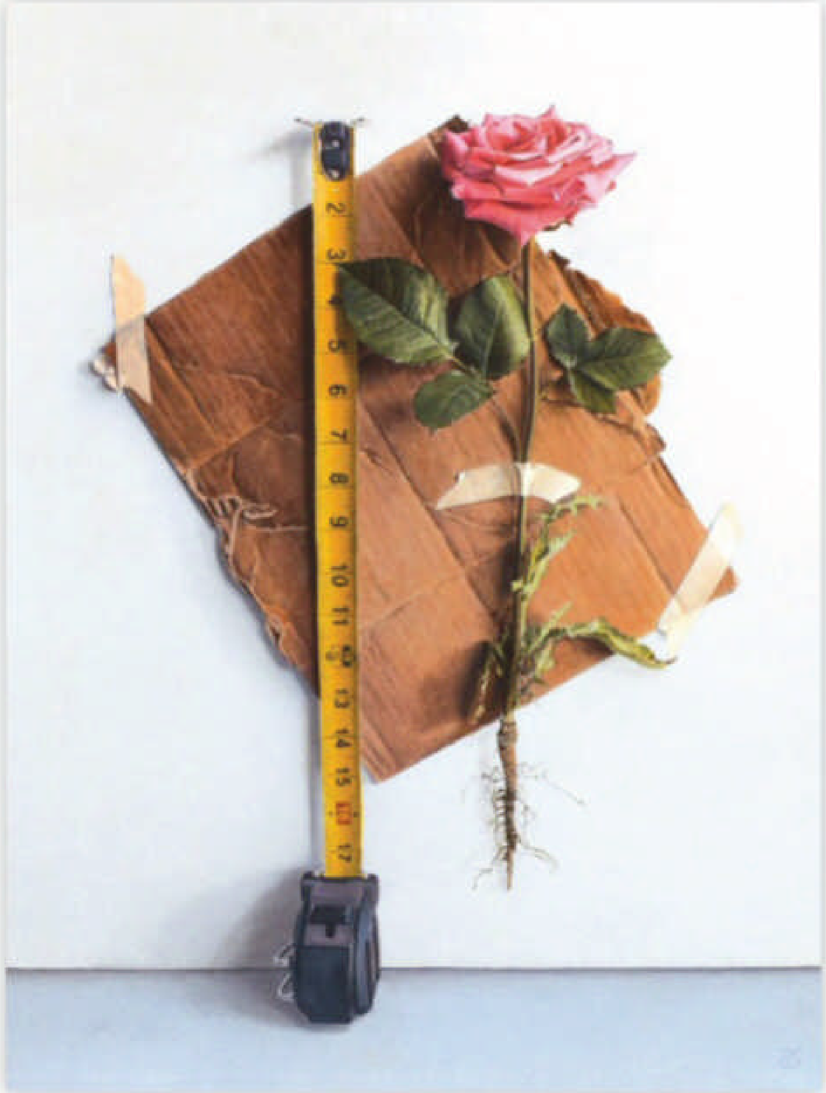
Andrea Simonsen

All in the details





▲ **Measure Up, oil, 16 x 12.**
◀ **Artichoke, oil, 8 x 10.**

IF YOU'VE EVER sliced through a fresh artichoke, you've inevitably observed the vegetable's intricate inner layers and alluring web of colors, gradually shifting in hue from lime green in its outer leaves to pink, tender ripples at its heart. In these elegant details, Utah artist Andrea Simonsen saw a still life waiting to be painted. "Color combined with texture are the two things I look for in a subject—and complexity," she says. "I like to challenge myself."

Simonsen's ARTICHOKE, featuring the vegetable against a solid blue background, exemplifies her realistic style and painstaking approach. She describes her process as "very detailed and very meticulous." Some people have told her they wouldn't have the patience for such a process, "but it's very therapeutic for me," Simonsen notes, crediting her methods to artist Chris Young, her mentor at Utah Valley University. Young taught the procedures she's been following in her own work since earning her Bachelor of Fine Art in 2016.

"I'll take 20 to 30 photographs with a single setup until I get what I want," says Simonsen. "Then, in Photoshop, I make it exactly how I want to paint it." Next, in pencil, she draws out her imagery on paper that's affixed to a board, delineating all the details of her still life. She then seals her drawing with a gloss varnish to protect the paper from her oil paints. "Then I [apply] Liquin and start painting," says the artist. "It's time-consuming, but I love that process."

Despite her attention to detail, though, perfection isn't the only thing she's after. Simonsen, for example, seeks out an array of subject matter that displays both perfection and flaws unique to the object, like "the folds and the tears" in lettuce leaves, she says. When she once dropped a ripe garden tomato, the artist still opted to include it—front and center—in a painting depicting a handful of other plump tomatoes, its ripped skin revealing its inner flesh. Simonsen has also been known to pair up objects "you wouldn't normally see together," she says, "keeping in mind the colors, contrasts in light and dark, and perspective. I like to tell a story, but I also like to give viewers an opportunity to think of something in their own life to relate it to. I leave it up to viewers to interpret." —*Kim Agricola*

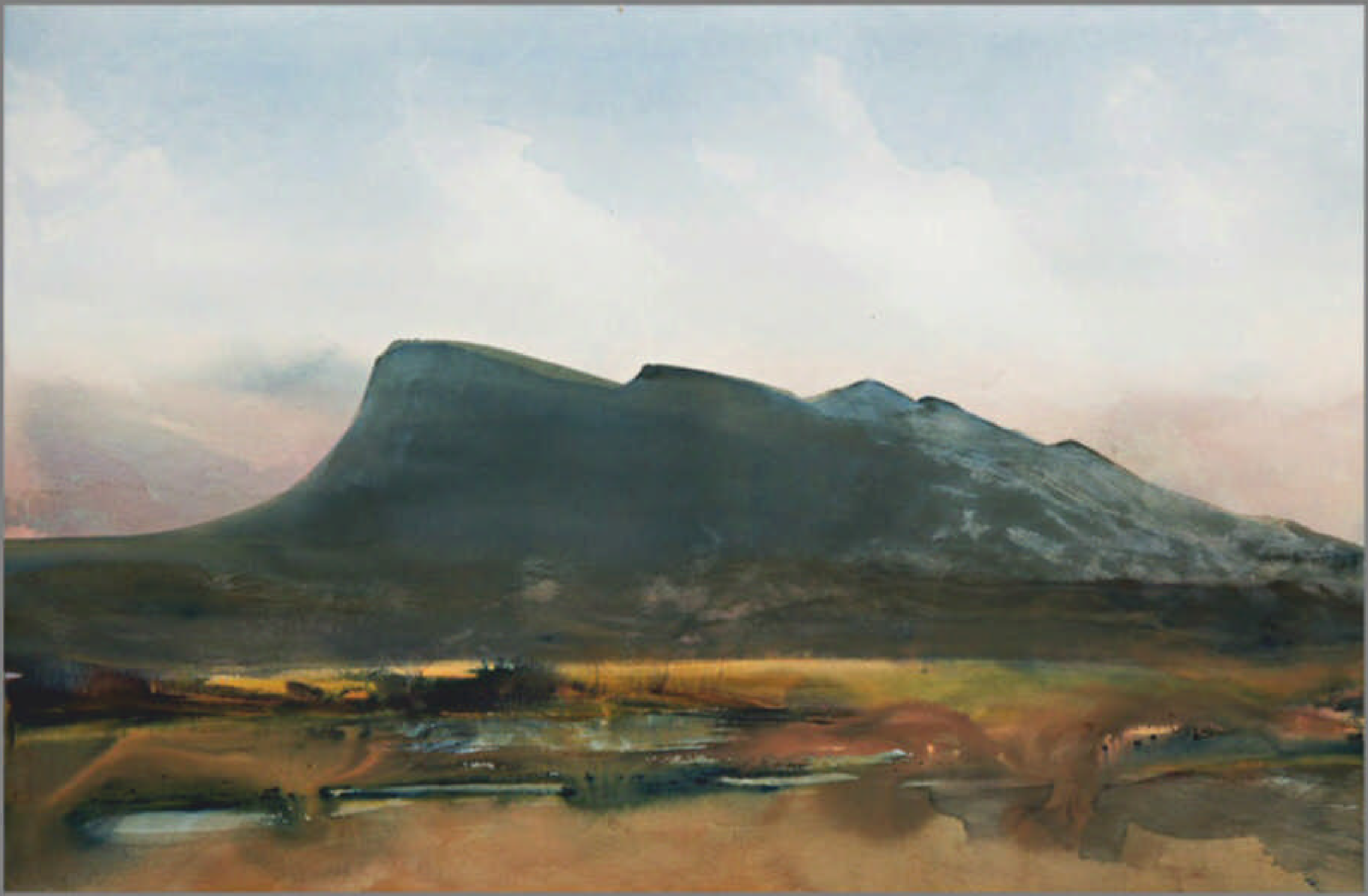
representation

Meyer Gallery, Park City, UT;
www.andreasimonsenfineart.com.

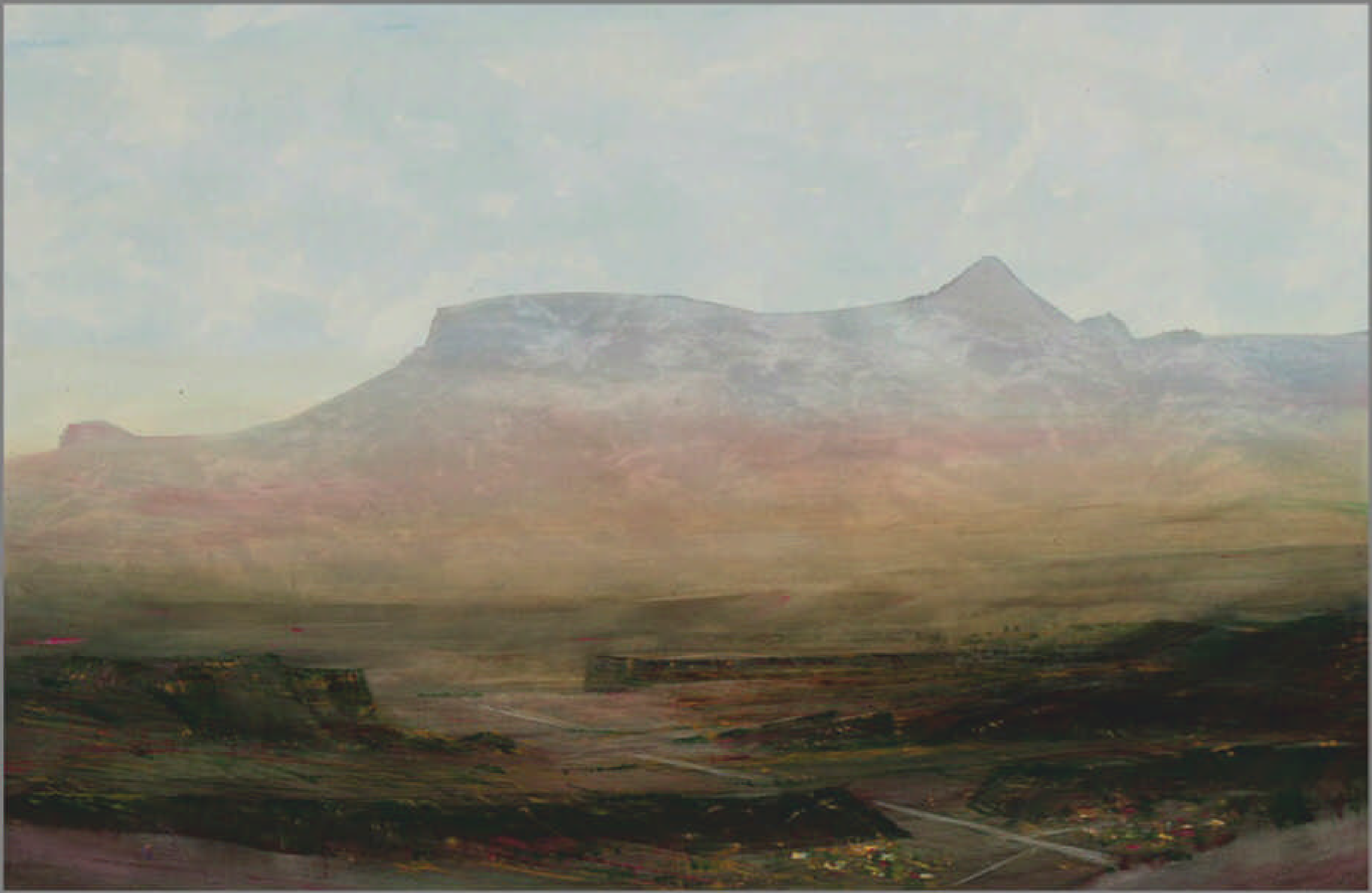
upcoming show

Annual Small Works Show, **Meyer Gallery,** September 25-October 16.

PETER KRUSKO



"Plain before the Uplift," 22x30" Watercolor



"Village in the Basin," 22x30" Watercolor

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The Karen Wray Gallery

Spencer Meagher

In the heart of Americana

SPENCER MEAGHER is on a winning streak. In August, the Mount Vernon, IL, artist took home four awards at Steelville Plein Air in the Ozarks. And in June, he garnered an Outstanding Acrylic award in the BoldBrush competition for his studio painting LOVE AMERICAN STYLE, a still life starring Raggedy Ann and Andy dolls posing shoulder to shoulder, the American flag draped behind them. Meagher not only paints in different genres, he's also proficient in multiple mediums, including oils, acrylics, and watercolors. "Each one brings something different to the table," he says.

Meagher first became interested in art as a child. In elementary school, he filled the pages of his notebooks with recreations of magazine covers. Soon he progressed to birds, carefully rendering on paper the colorful examples from the *Peterson Field Guide to Birds of North America.* In high school, the budding artist considered becoming a wildlife painter, striking up a friendship through the mail with wildlife artist Larry Toschik (1922-2012). "This was in the '70s. I got a wild hair and decided to write to him," recalls Meagher. "Six weeks later I received a package back from Larry with critiques of my work and some signed artist's proofs."

Over the next six years, the two continued to correspond, with Toschik offering Meagher one pivotal piece of advice during that time: "He said, 'You're going to have decide whether you want to be an artist, or something else.'" Meagher chose the path of an artist, painting as often as he could while holding down a full-time job to support his young family. "Somewhere in there I lost my desire for wildlife art, and I started doing landscapes," he says.

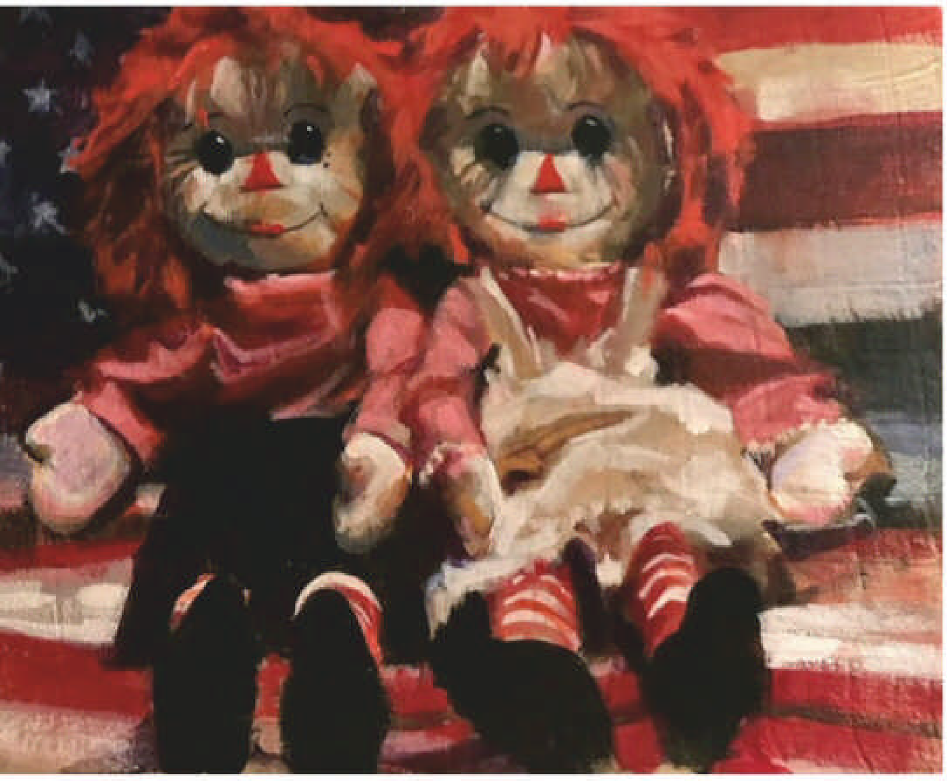
Along the way, Meagher also exchanged his realistic style for a more impressionistic approach, especially through painting *en plein air.* Today the artist generally leaves his plein-air creations as untouched, standalone pieces, but working outdoors directly benefits his studio work, he adds. "I see so much more in shadows, colors, and subtle value changes," notes Meagher, who describes his diverse *oeuvre* as Americana. Whether it's morning shadows dancing across small-town rooftops or an Airstream gleaming in the sun, he says, "I'm trying to express my feelings now about a scene. The subject is not as important to me—it's the way the light plays off it."
—*Kim Agricola*

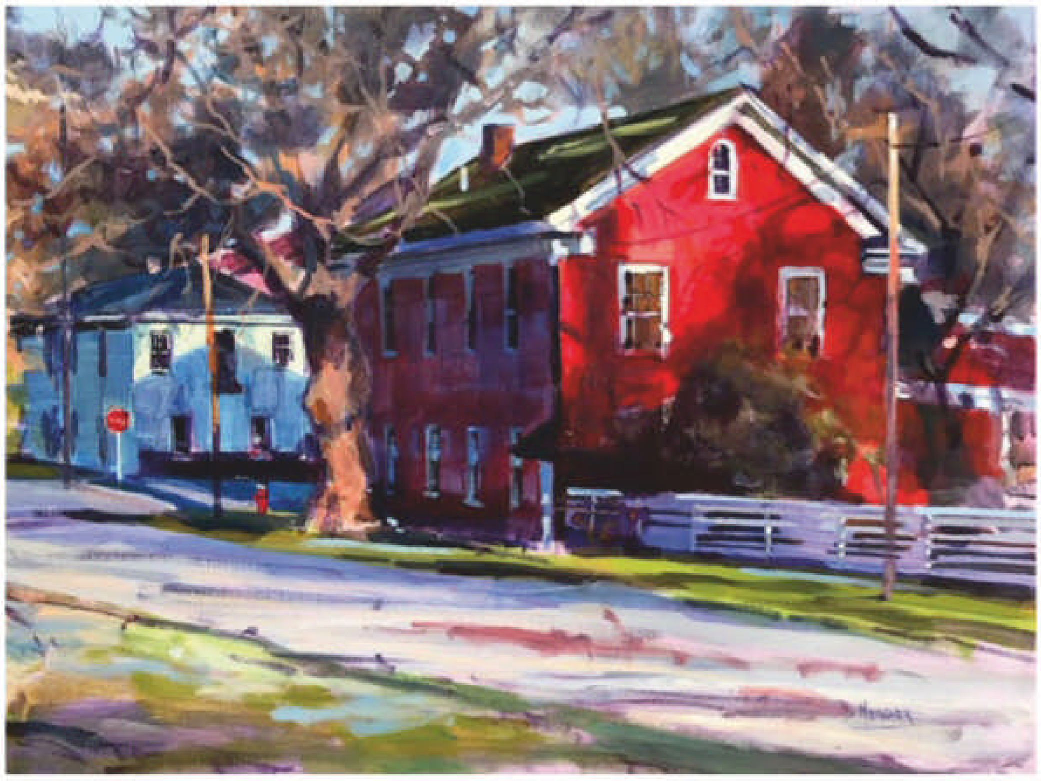
representation

The Galleries at Heartland Art Club, Kirkwood, MO; **Gallery Augusta,** Augusta, MO; **Outside the Lines Art Gallery,** Galena, IL.

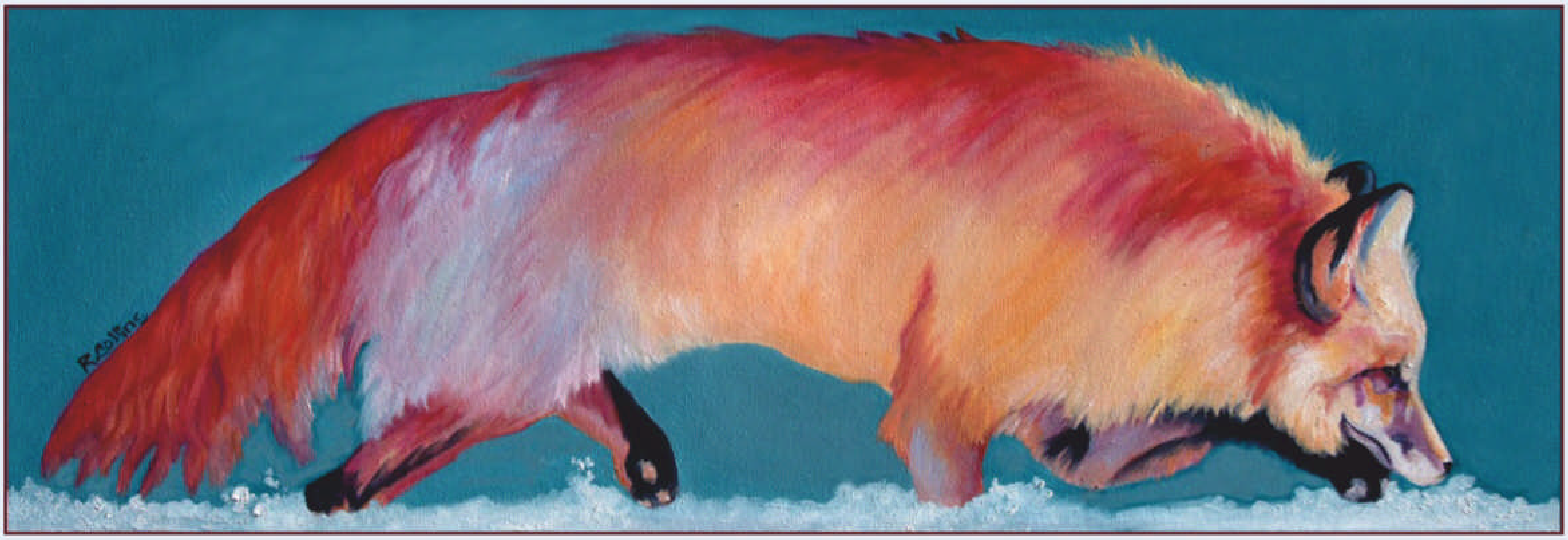
upcoming shows

Plein Air Festival, Central City, CO, September 24-27.
En Plein Air Texas, San Angelo, TX, October 18-25.


Love American Style, acrylic, 11 x 14.


Morning in New Harmony, acrylic, 18 x 24.

ROSE COLLINS



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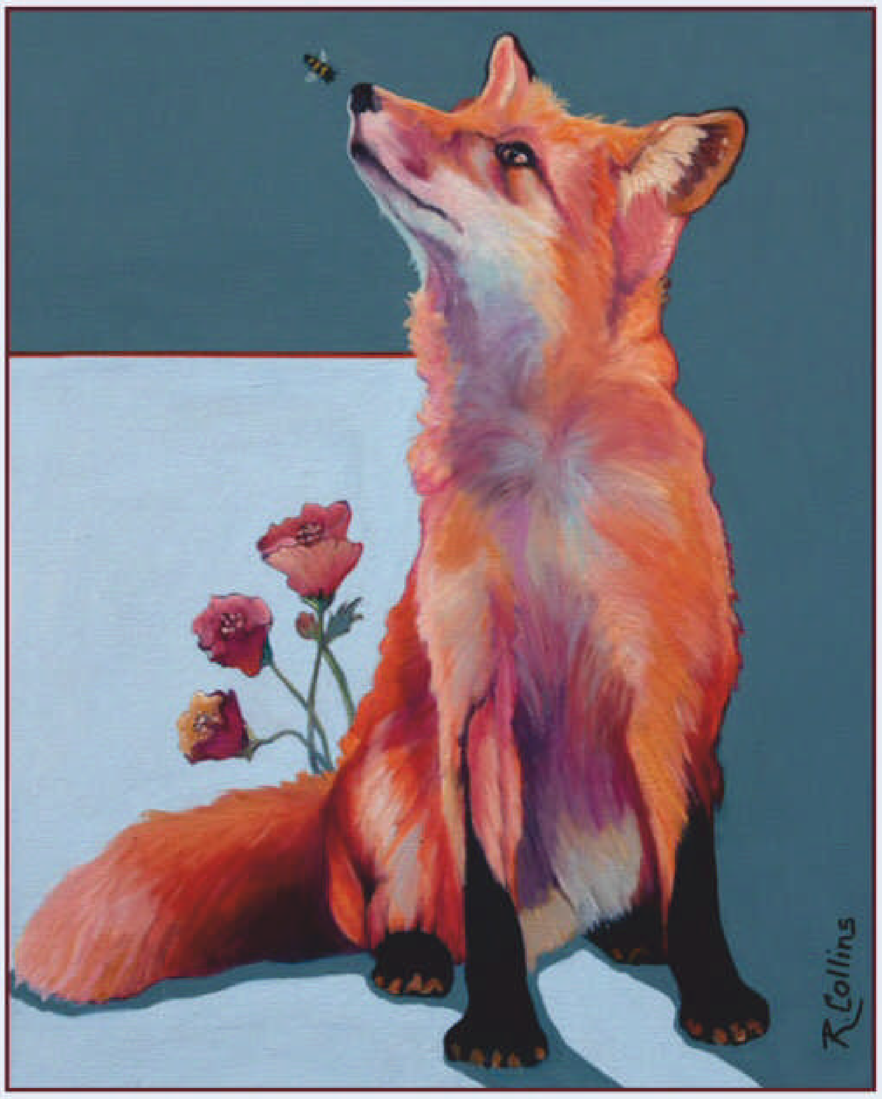
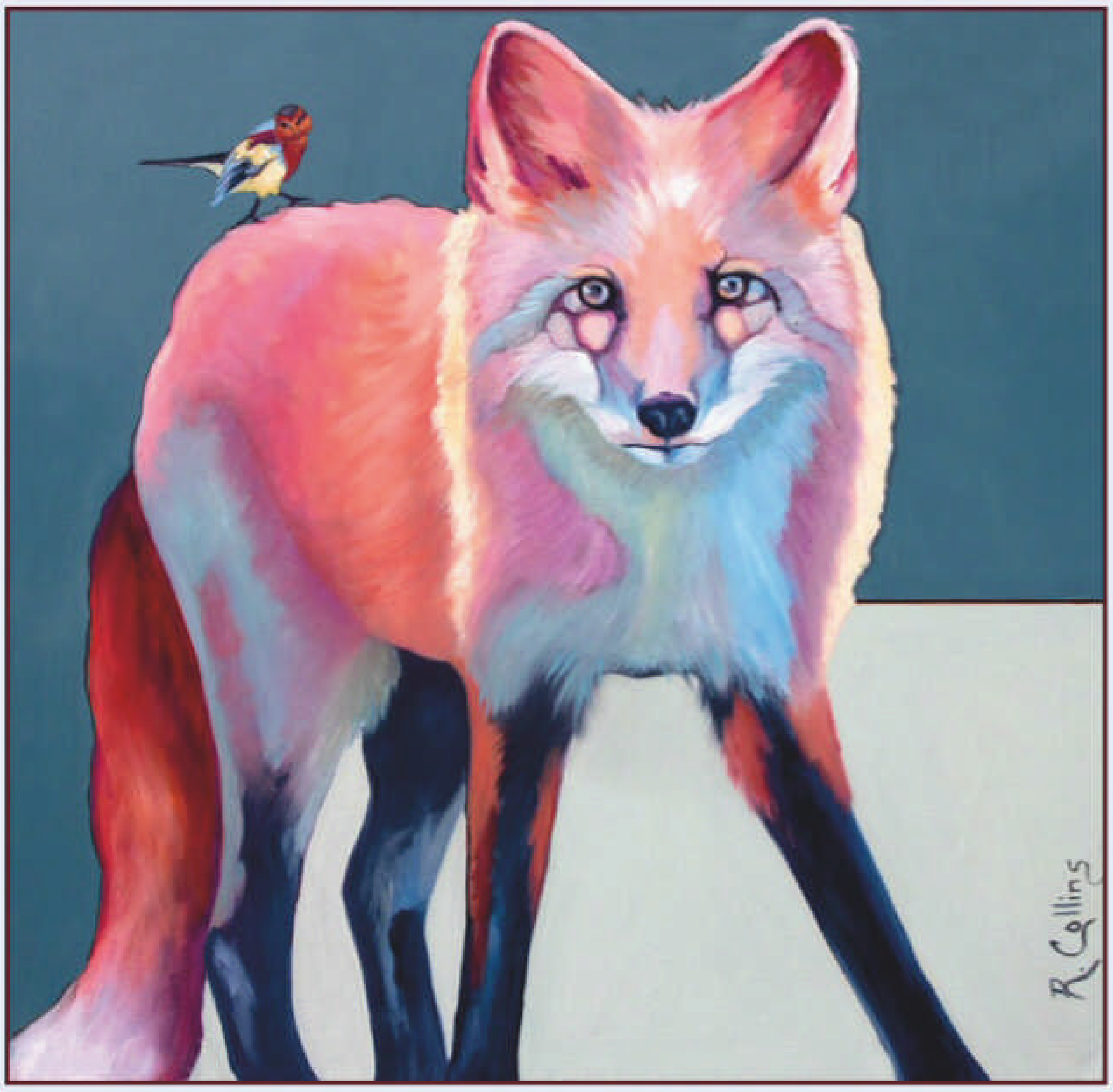


Peaches Meets Buzz, 30 x 24 oil on a deluxe canvas warp



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Karen Barton

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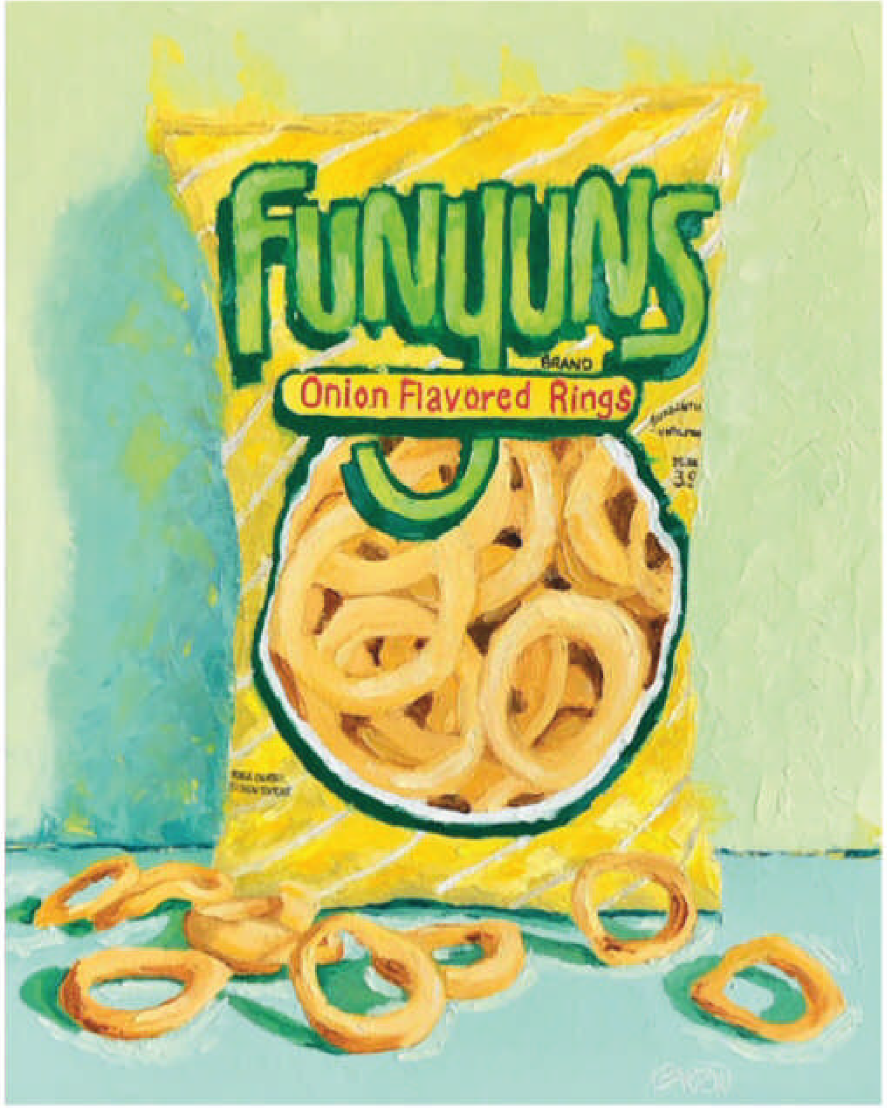

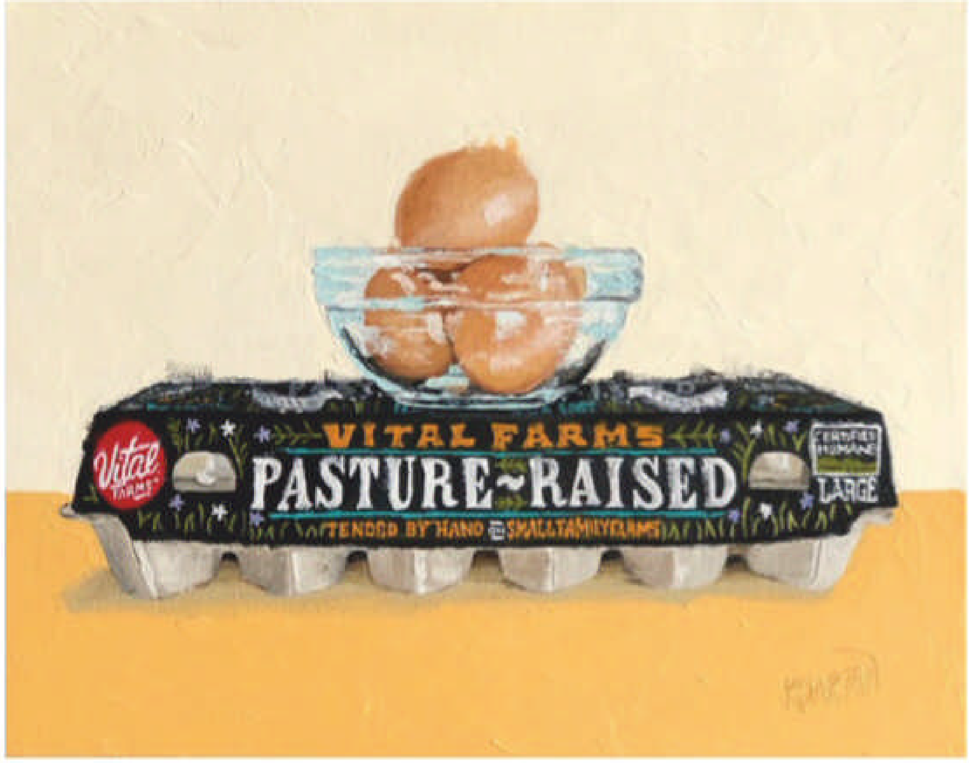

▲ **Vital Farms Eggs, oil, 11 x 14.**
◀ **YUM YUM FUNYUNS, oil, 20 x 16.**

MUCH THE SAME way old Dutch still lifes of fish, fowl, and other game reflect the culinary fare of the era, Karen Barton's vibrant portrayals of contemporary foods help tell a story about the way we live today. The Washington artist's edible subjects range from popular snacks and candies to everyday cooking ingredients found in the pantries and refrigerators of homes across America—all captured in bright, vivacious colors for our viewing pleasure now, and for posterity. "I do think of it as a history," Barton says of her food-inspired art. "It's documenting the era we live in."

Barton, a retired school teacher, has drawn and painted for most of her life. While working toward her degree in education, she minored in art, and she continued drawing and painting throughout her teaching career, honing her skills through workshops with artists like Nicholas Simmons and Robert Krogle. But her interest in food as a subject didn't emerge until after she began painting full time. By then she had explored a variety of other subjects, but for Barton, there were no sparks. "I painted flowers early on, and I did birds, too, and I thought, 'Mmm, not really,'" she says.

Then, after seeing a documentary about artist Gloria Vanderbilt, who painted vignettes inspired by her memories and experiences, Barton's thoughts turned to her own warm memories of family and food, especially the treats she and her father loved to indulge in when she was a child. "I remember stashing the Sara Lee brownies under the cooler tray in our refrigerator, because if my father got there first, he'd eat them all!" she recalls, chuckling.

Barton quickly discovered that food, in its myriad forms, presented an opportunity for endless explorations in shape, color, texture, and light. Unique packaging designs stretch her options even further, be it a carton of organic eggs, the whimsical labeling on a pint of Ben & Jerry's ice cream, or a classic jar of Jif peanut butter. Similar to artist Wayne Thiebaud—whose iconic food paintings convey the luscious textures of cake frosting, pastries, and pies—Barton applies thick layers of oil paint in mouthwatering colors that "speak to you," she says, describing her style as messy realism. Full of soft edges, playful smudges, and subtle smears, the artist's works are generally small in scale. "I want them to be like a little jewel on the wall, saying, 'Hello, here I am,'" she says. —*Kim Agricola*

representation

www.ugallery.com; www.thegreatpaint-in.com; www.kbartonart.com.

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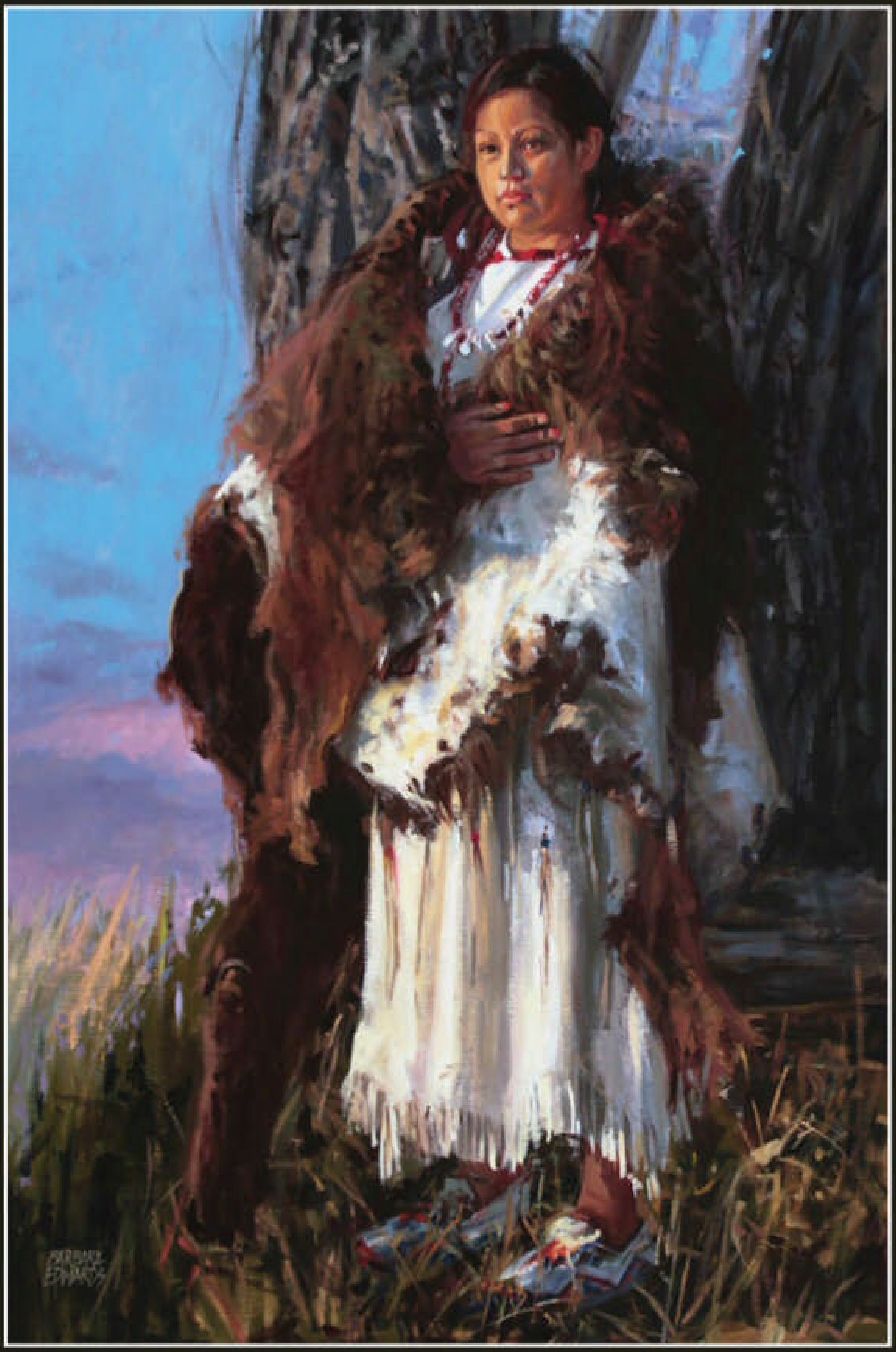
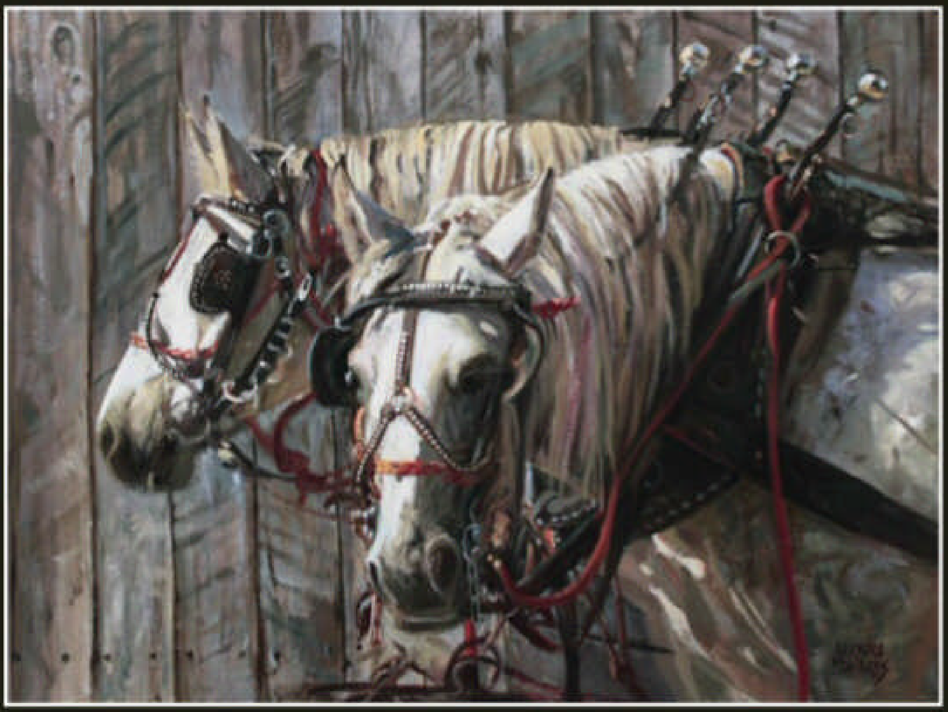
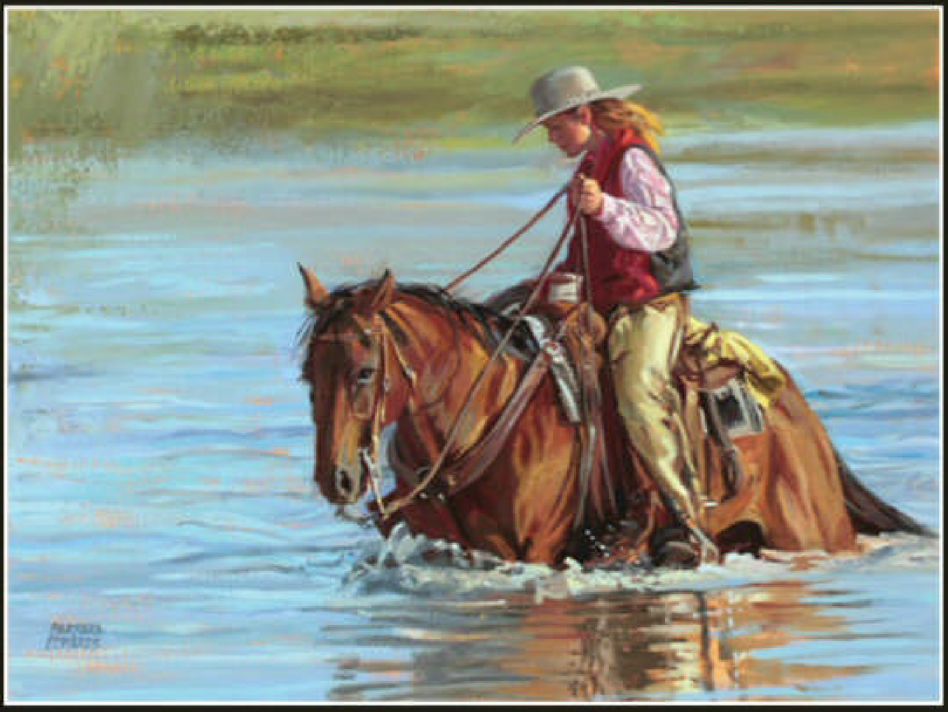


"Gifts Of The Creator" 30x20" Oil



"Shades of Gray" 18x24" Oil



"She Wore Blue Velvet" 18x24" Oil

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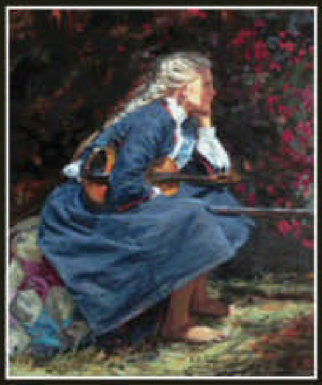

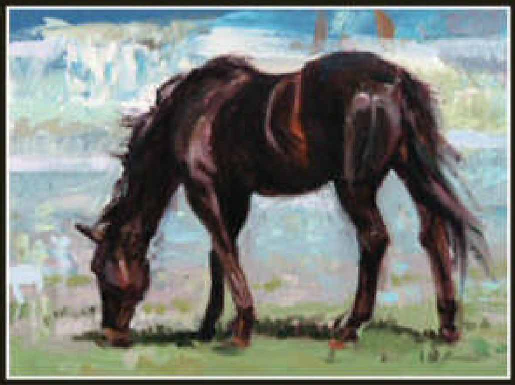

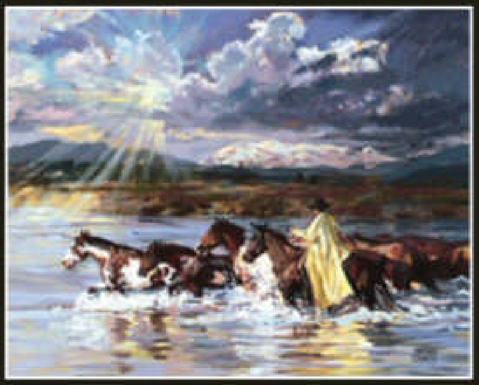

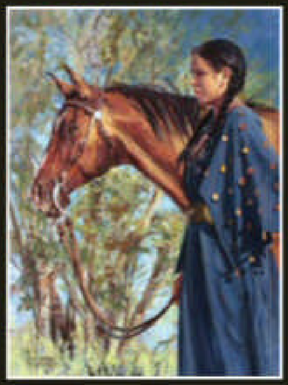

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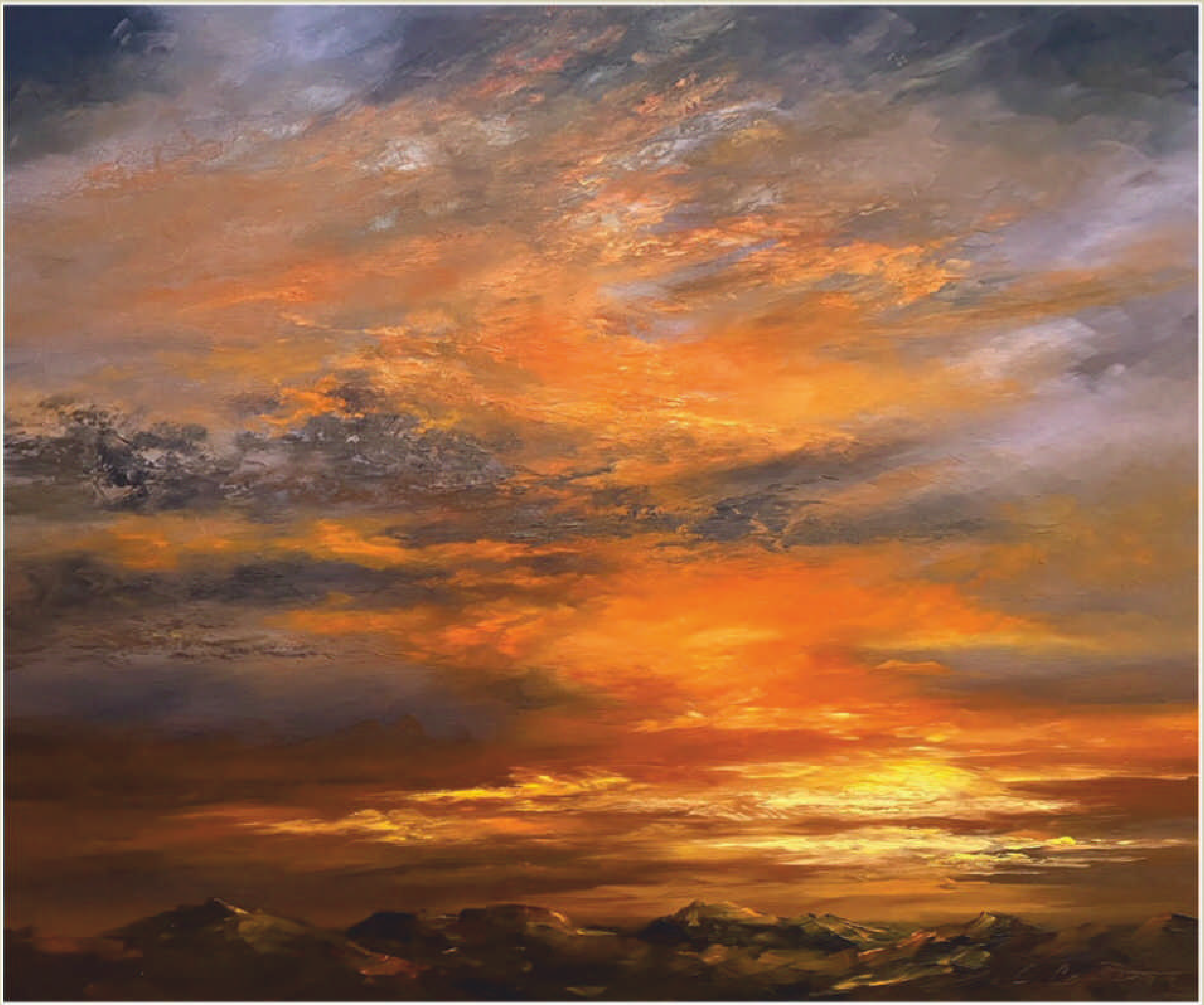

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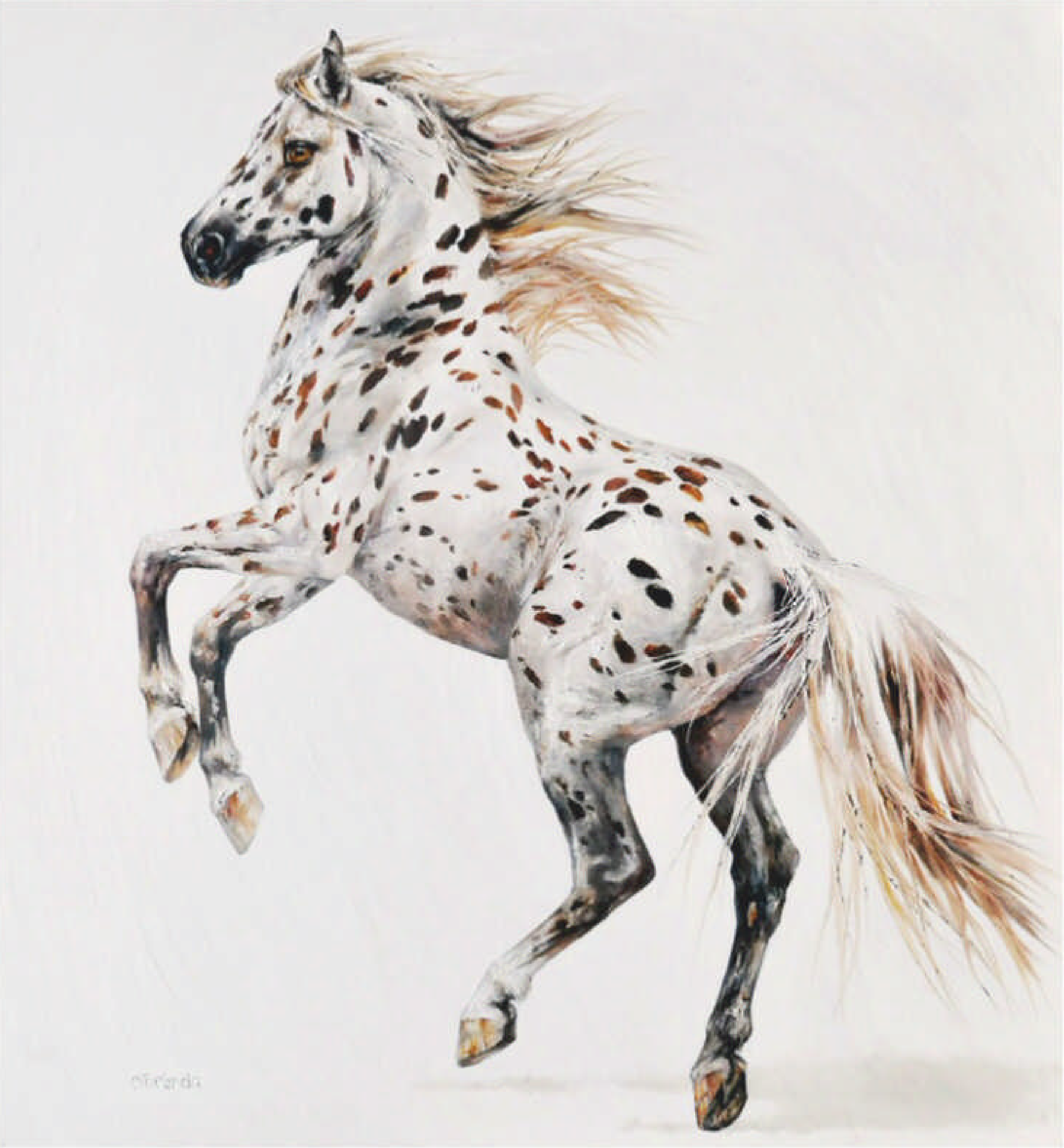
Ethelinda

Manitou Galleries, October 2-November 1



Show Off, oil, 56 x 52.

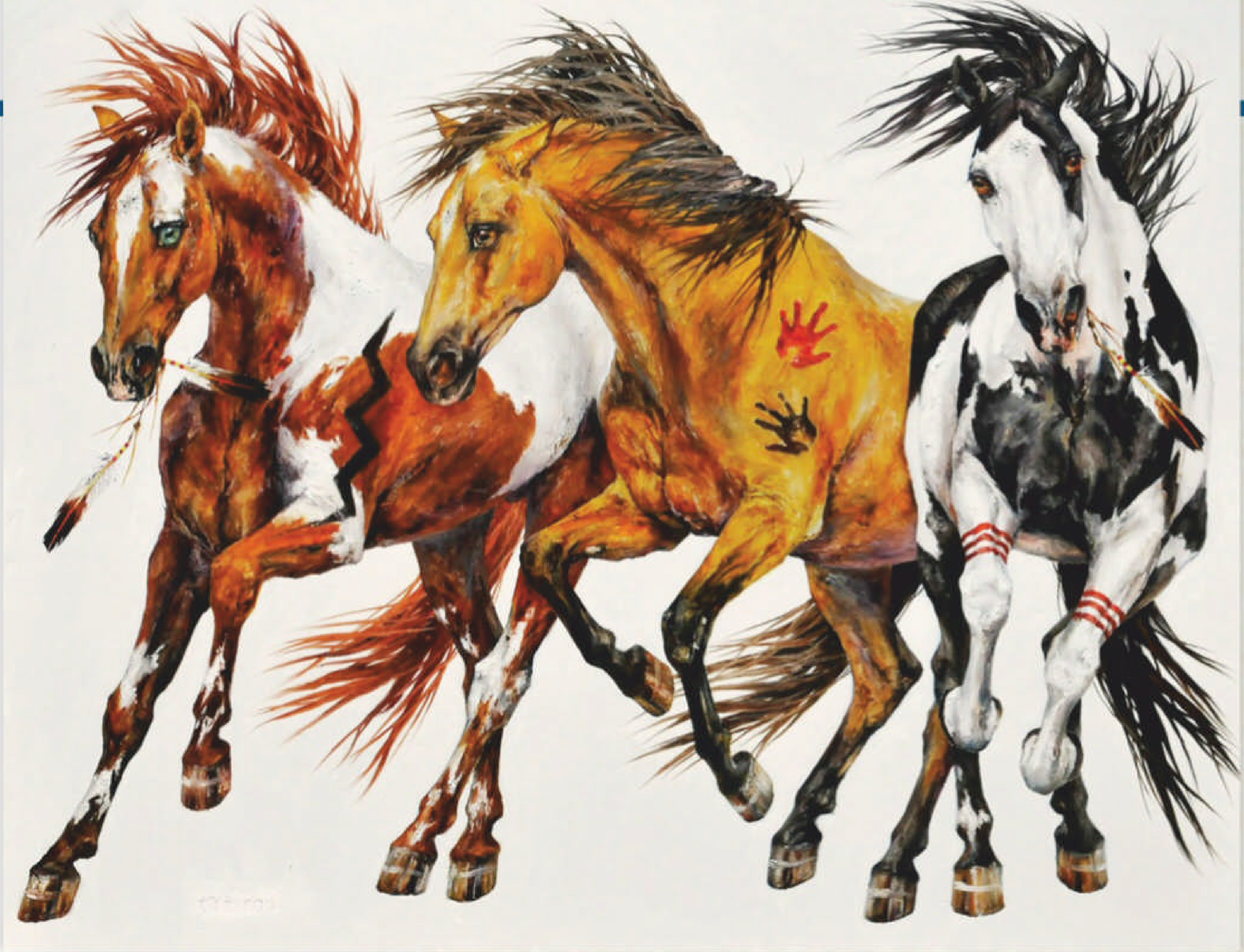
PICTURE, FOR A moment, a free-spirited young girl riding her horse bareback in the mountains and along beaches, untethered and utterly in tune with the power of her four-legged companion. For Santa Fe, NM, artist Ethelinda, the scene paints a vivid picture of her own childhood growing up in Hawaii. Her memories of riding without a saddle, of watching her horse wade in the ocean tides, make her smile even now, decades later. "It was so freeing and fabulous," she says.

It's with that same love for freedom that Ethelinda approaches her large-scale oil paintings of the horse today, depicting the creature's power and grace on canvases that immediately greet viewers with both their immensity and beauty. As many as two dozen new paintings of this nature go on view this month at Manitou Galleries' Palace Avenue location, beginning with an artist's reception on Friday, October 2, from 2 to 6 p.m. Simply titled Ethelinda, the solo exhibition is devoted completely to the horse and includes the artist's popular portrayals of galloping equines carrying Native American-style feathers fashioned with rawhide thongs and beads.

Given their generally large size (works range from 30 by 36 inches to 72 by 52 inches), each composition is carefully planned out before Ethelinda puts paint to canvas. "There's no one solution to putting these paintings together," says the artist, who has completed "innumerable studies" of horses over the years. Photographs serve as a reference for equine anatomy and proportion, but the concepts for her compositions belong to Ethelinda. "I draw all the horses separately, cut them out, and then arrange them on my canvases," she says.

The artist has portrayed various subjects over her long career, including still lifes of fruits and vegetables and portraits of Native Americans in authentic ceremonial clothing. Yet the horse has remained closest to her heart. While she doesn't own horses today, the Santa Fean has formed friendships with local ranchers whose equine residents routinely appear in her paintings; among them is the dappled roan in AMERICANO ANDALUSIAN, his black mane made even more striking by his entirely white environs. Of this piece and several others in the show, says Ethelinda, "I've been portraying different horses from the side on a white background. I've just introduced the series this year, so this is a bit of a departure."

With an eye for colorful patterning, Ethelinda is fond of decorating her horses with brightly painted handprints, stripes, and lightning bolts resembling the markings Native Americans historically painted on their own horses. Nu-



Like the Wind, oil, 52 x 66.

merous works also reveal Ethelinda's affinity for spotted horses like the rearing leopard Appaloosa in SHOW OFF. The feathers some of her horses carry add further splashes of patterning, and they're useful for creating texture, an ingredient she also builds up in the coats of her horses and in their windswept manes and flowing tails. "It's the beauty of oil paint," says the artist, who uses brushes exclusively (palette knives are good for mixing paint and buttering toast, she jokes). "If you look closely at my paintings, some [horses] have a little star on their forehead," says Ethelinda. "I always delineate that. There's something about the horse that really benefits from that texture." *—Kim Agricola*

contact information

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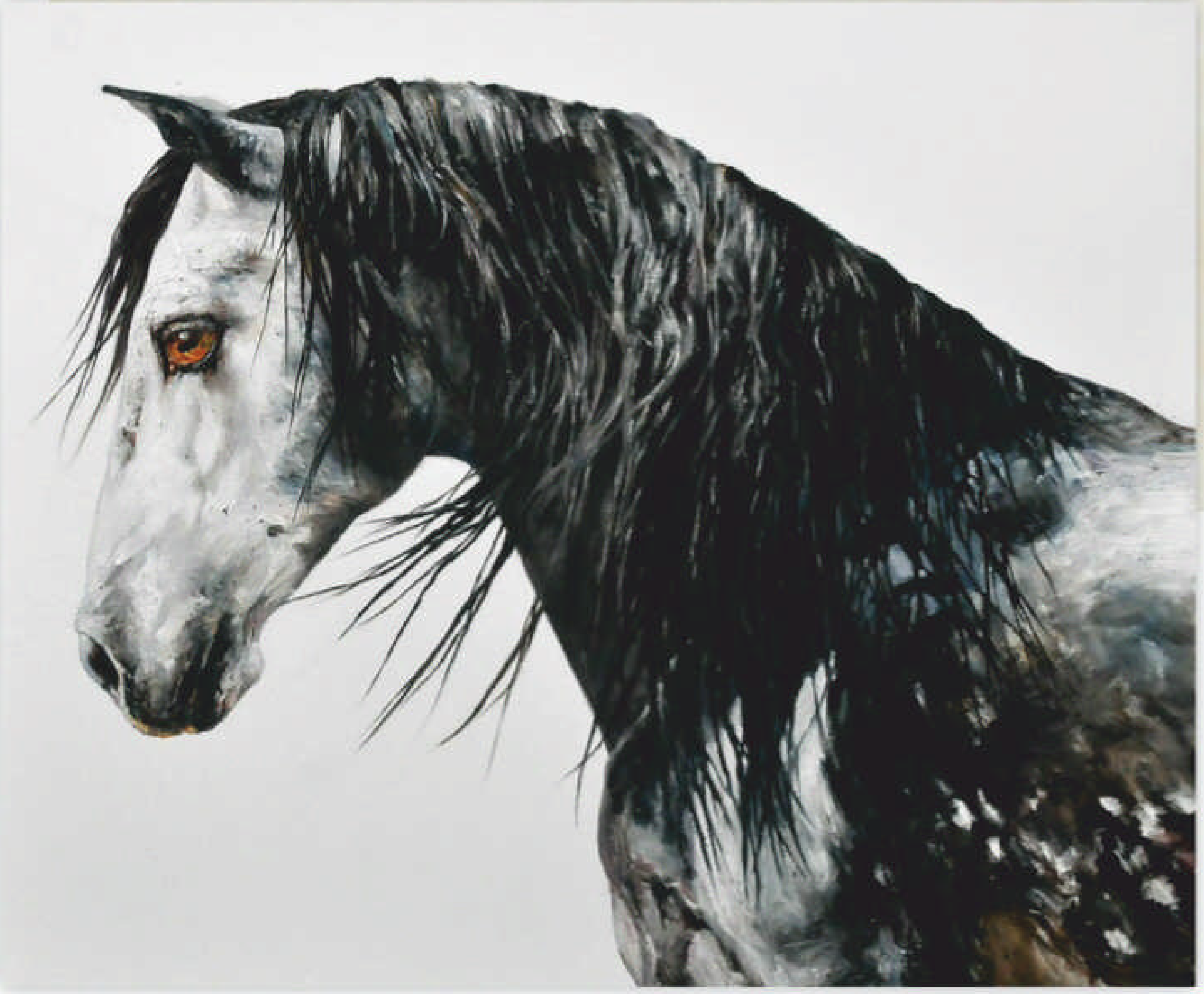


Americano Andalusian, oil, 30 x 36.

Laguna Beach Plein Air

October 3-11

EACH FALL, the Laguna Beach Plein Air Painting Invitational brings together top plein-air artists from around the country for a lively week of paint-outs in the Southern California town. Like many art events these days, however, this year's invitational—taking place from Saturday, October 3, through Sunday, October 11—is going entirely virtual, with the potential of reaching a much larger audience than usual. For the Laguna Plein Air Painters Association, which organizes the invitational, that's a plus. "Art heals the soul," says executive director Rosemary Swimm. "And right now, we are in need of so much good to come our way."

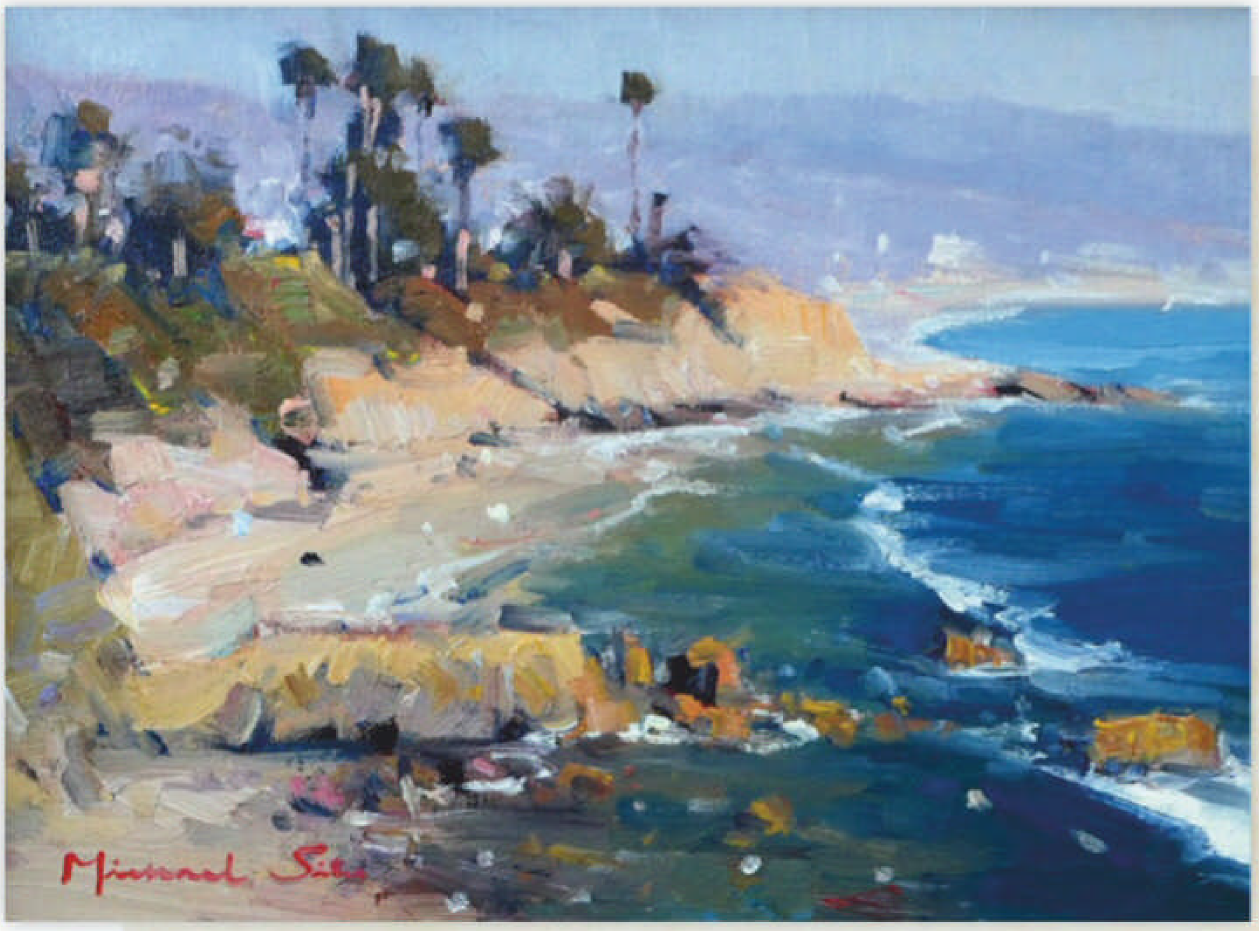
So, with the safety of both artists and patrons in mind, the 22nd annual event features a full roster of activities taking place via online streaming. Artworks created during the event are displayed in an online sale and auction. "We are virtually inspired—that's our tagline this year," says Swimm.

While some of the 25 invited artists are participating locally, including Californians Jim McVicker, Michael Obermeyer, and Anthony Salvo, many others are painting from their homes in other parts of the country. But no matter where they're stationed, all of the artists will be painting Laguna's seascapes, beach culture, town life, and other luminous scenes. Rather than working from life, however, each artist paints from a collection of photographs taken by professional photographer Mitch Ridder. Shortly before the Quick Draw begins at 10 a.m. on Sunday, October 4, for example, the artists receive digital photos of scenic Treasure Island Beach. The artists must choose one image from which to create a painting in two hours. When the competition ends, the artists submit photos of their completed pieces, and each fresh piece goes up for sale in a 24-hour online silent auction starting at 5 p.m.

The week culminates in a ticketed, all-virtual Collectors' Gala on Saturday evening, October 10. Live video coverage includes formal presentations of individual artworks, including each artist's three best paintings completed during the week, one of which garners the coveted Best of Show prize. Those pieces, including award winners, can be purchased during the Gala before becoming available to the public on Sunday from 10 a.m. to 5 p.m. in an online auction.

Bay Area artist and first-time participant Barbara Tapp anticipates an engaging, interactive Gala similar to the one she experienced as a participant in LPAPA's virtual Waterworks show in July, where she won Best of Show. Tapp plans to visit Laguna Beach during the invitational to immerse herself in its coastal vibes while painting from the photographic options available. "I look forward to finding my story within them," adds the watercolorist.

Artist Don Demers, who returns to the event after a hiatus, plans to channel Southern California's sunshine on the opposite side of the country, "artistically translocating as I paint sunny Laguna from my studio in Maine," he says. "I'm delighted to be involved again. This event has become one of the foremost plein-air events in the country, and it's important that it continues without interruption." —*Kim Agricola*



**Michael Situ, Heisler Park, oil, 9 x 12.
Works shown received awards at last year's event.**

contact information

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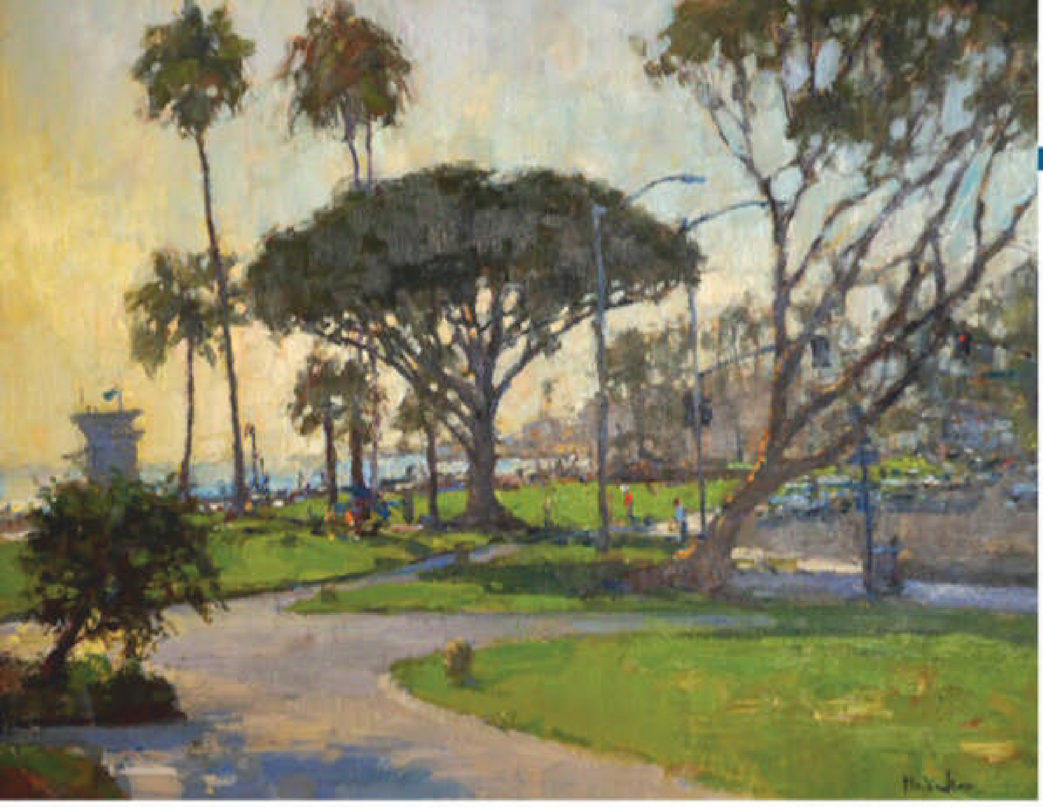
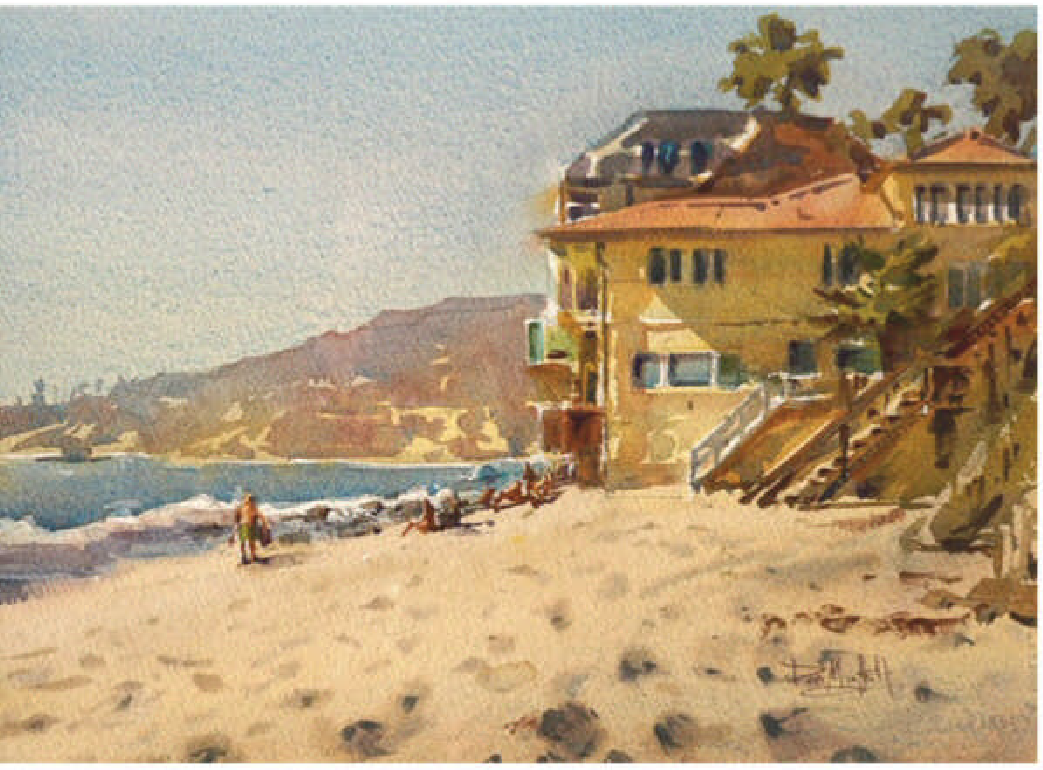
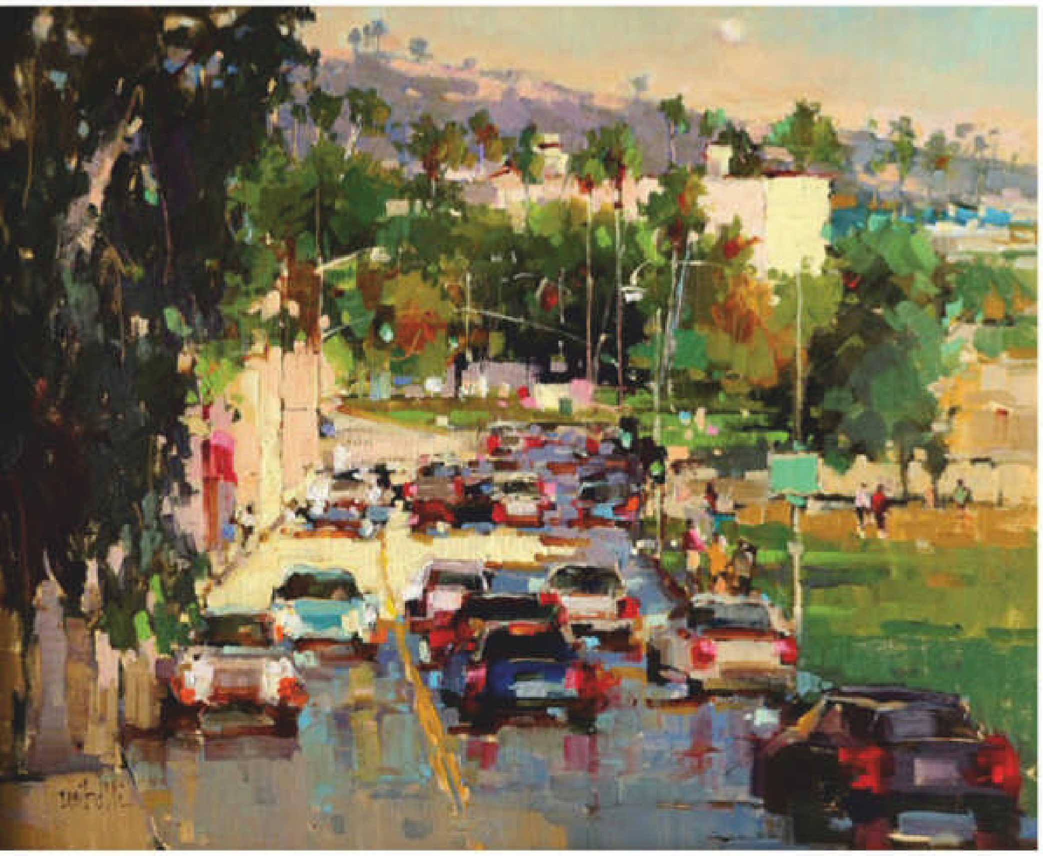
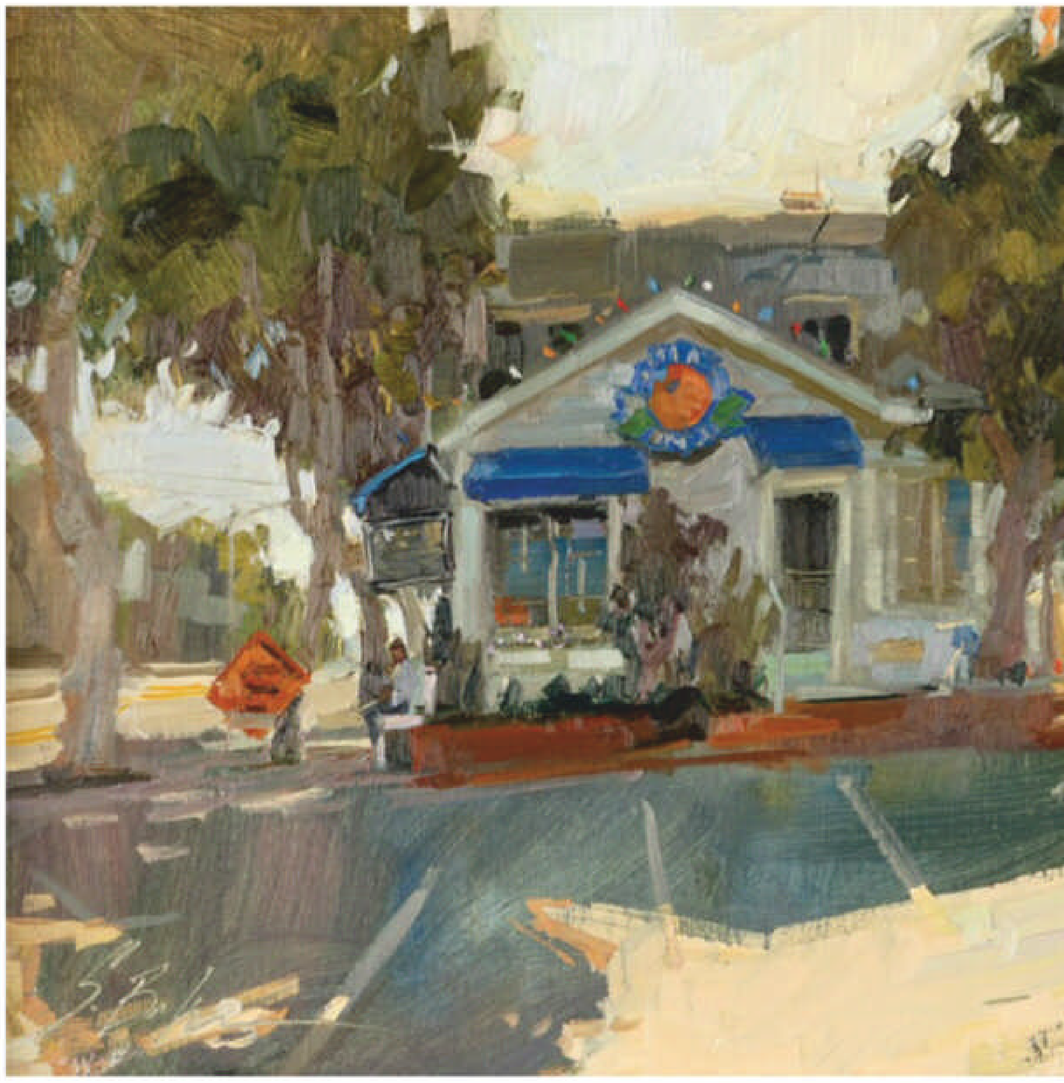


Jim McVicker, Late Glow on Main Beach, oil, 16 x 20.

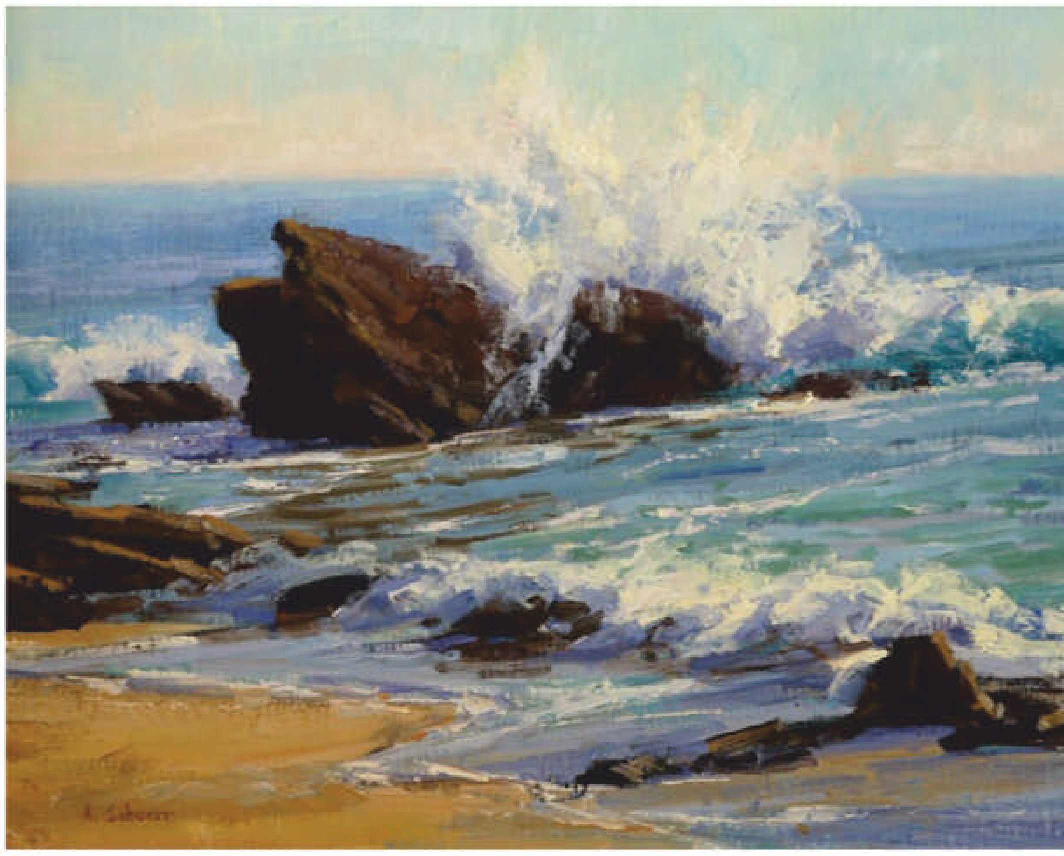


Dan Mondloch, Sweet Spot, watercolor, 11 x 15.





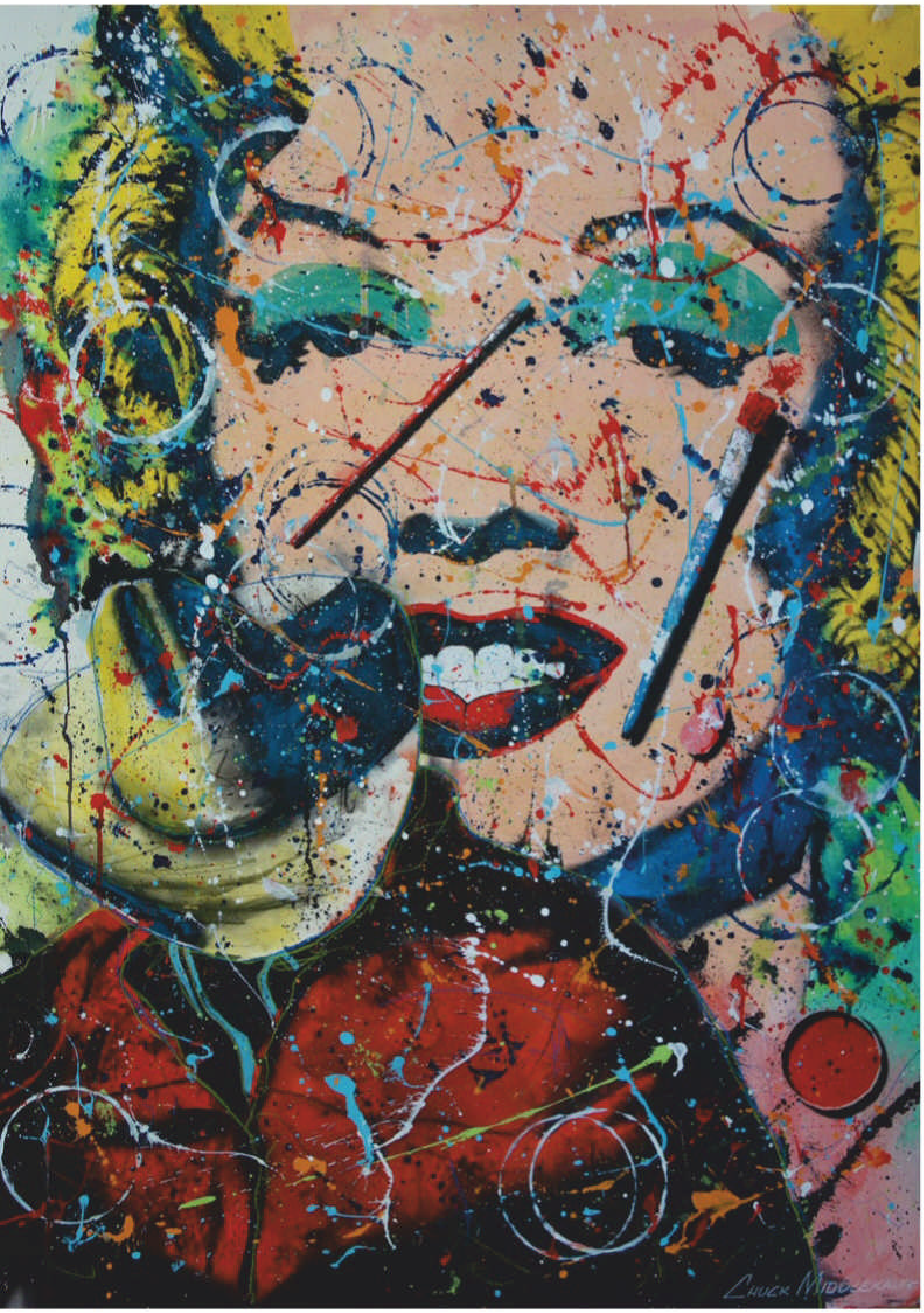
Suzie Baker, I Love This Place, oil, 12 x 12.



▲ Aaron Schuerr, Direct Hit, oil, 14 x 18.
◀ Michele Usibelli, Coast Highway, oil, 16 x 20.

Chuck Middlekauff

Sorrel Sky Gallery, October 2-31



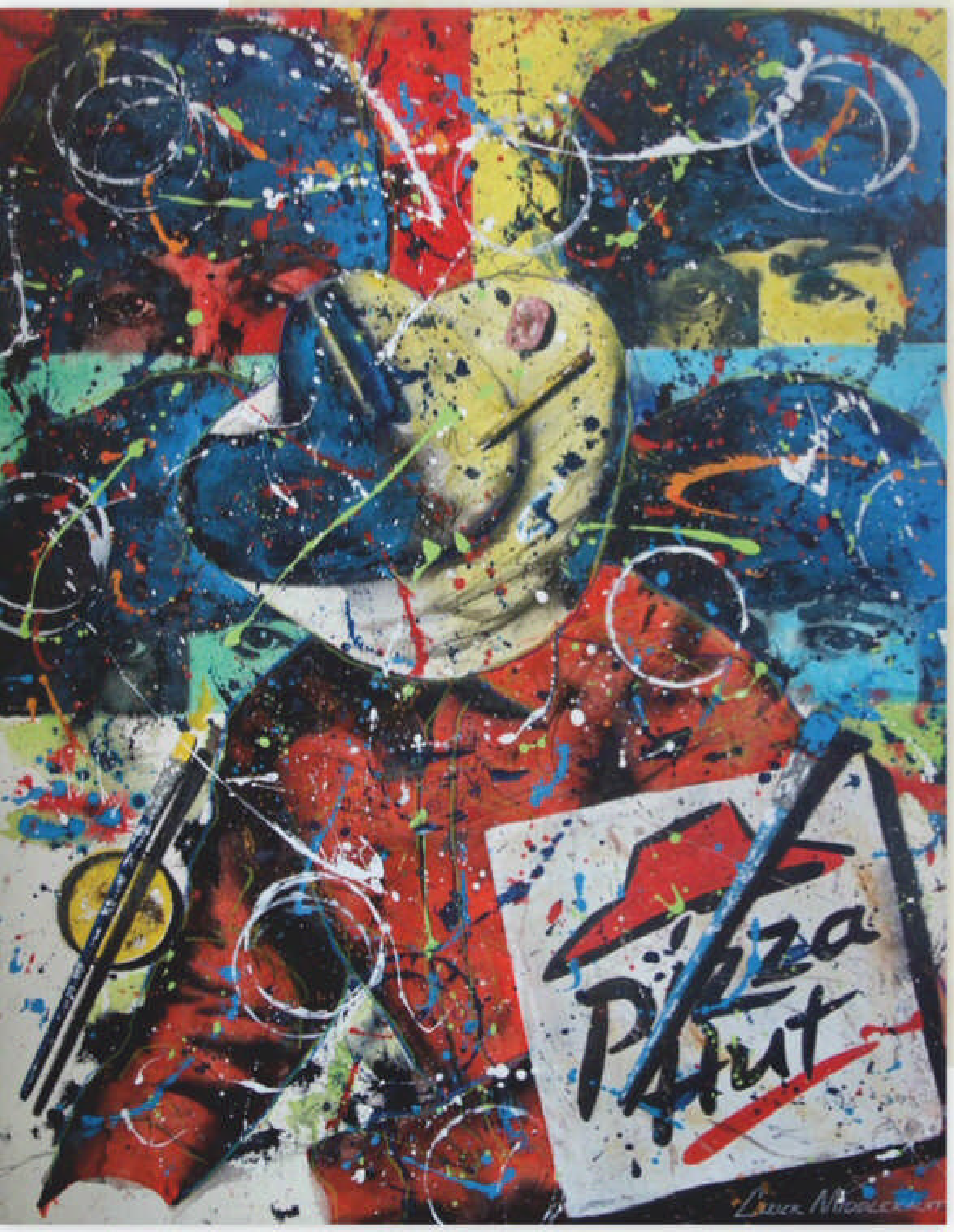
Broad Side of the Barn, water media, 40 x 30.

BRIGHT PRIMARY colors, visceral drips of paint, layers of stimulating texture: Chuck Middlekauff's vibrant watermedia paintings of cowboys, movie stars, vintage signs, classic snacks, and other Americana-inspired subjects bespeak the sheer fun he has while creating them. The prolific artist has been busy working on a new collection of paintings for his solo show this month at Sorrel Sky Gallery in Durango, CO, that combine his love for cowboy motifs and the pop-art style. The exhibition, fittingly entitled The West Goes Pop!, kicks off with a reception on Friday, October 2, at 5 p.m.

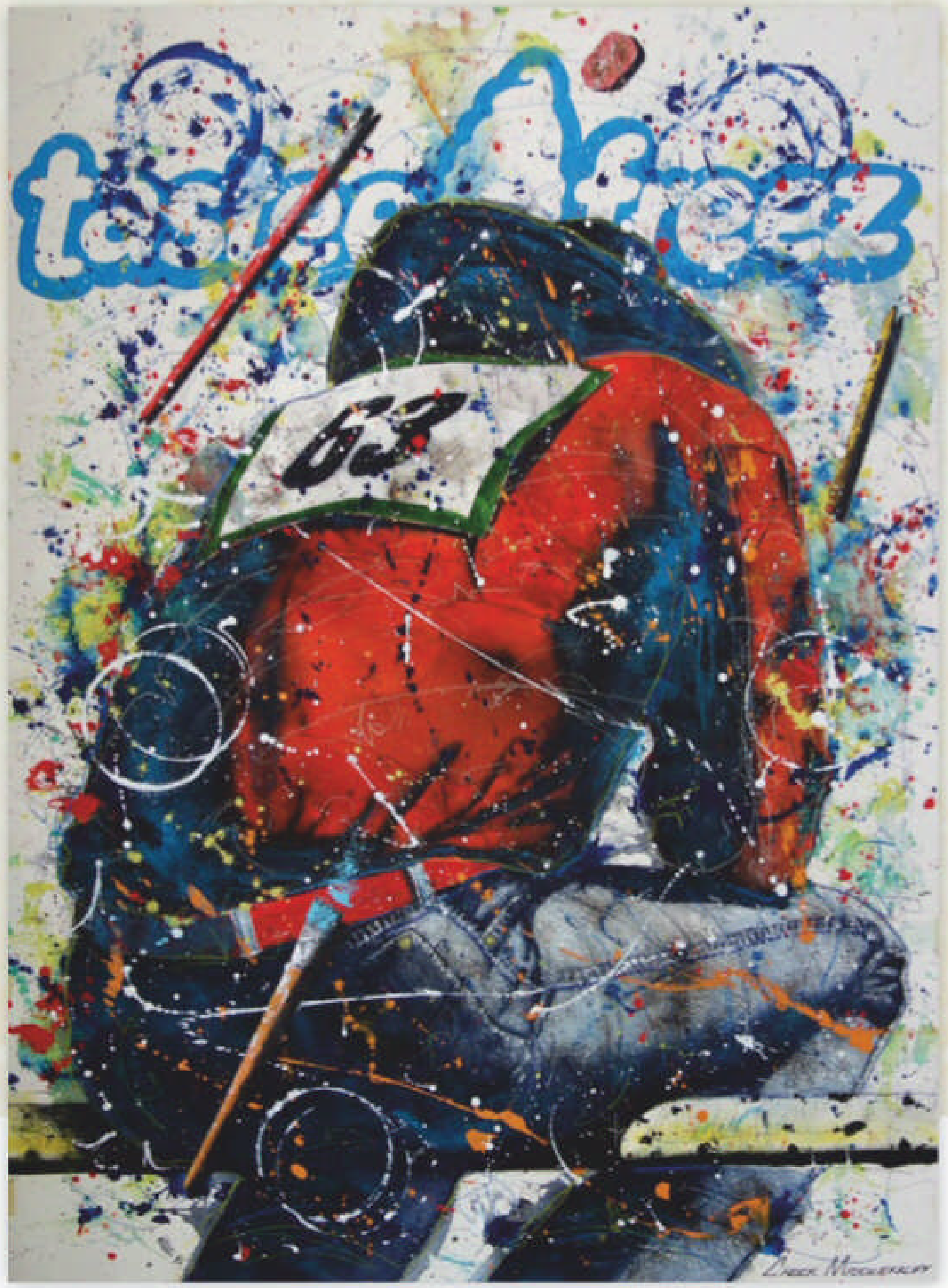
Gallery owner Shanan Campbell urges prospective visitors to check Sorrel Sky's website for event updates, since plans may change due to public health concerns. If the reception continues as scheduled, however, it promises to be as engaging as Middlekauff's paintings themselves. The convivial artist plans to be on hand to answer questions about his work, and his sense of humor is likely to crop up in discussions about his process and pop-art approach. "Someone recently looked at my work and said, 'It looks like [Andy] Warhol ran into [Jackson] Pollock at a rodeo,'" Middlekauff jokes. "I guess that's sort of what's happening. I'm just doing my version of pop."

The artist's imagery, paint-spattered yet detailed, suggests a creative process that's equal parts measured and unrestrained. His paint application itself is a mix of both; when he loads his brush with paint, some of it invariably dribbles and splashes across his surfaces. The artist chooses to leave the drips and splatters there, surrounding and even sprawling across his carefully rendered subjects. Then, purposefully, he'll "add more drops, drips, splatters, and circles," he says. "It's a delicate balance between control and out of control. I've got it. But my wife can't bear to watch."

Other extemporaneous effects can arise as the artist paints. Items on his



Breakfast With the Beatles, water media, 40 x 30.



Cowboy Coolant, water media, 40 x 30.

work table, ranging from art tools to candy wrappers, may inspire Middlekauff to portray those objects in—or physically collage them onto—his paintings. The artist has also recently started leaving sections of his paintings unfinished, "allowing viewers to see more drawing, and even some bare canvas," he says.

All of these approaches can be seen in the eight to 10 new paintings on view, and in several earlier pieces included in the exhibition. Says the former commercial artist, "By putting my cowboy into a modern, unexpected environment [with] other things I like, I'm setting my love of the cowboy image and the West against a backdrop of American-pop subjects: signage, advertising, product design, celebrities, movies. I like the contrast, the surprise element."

And in a Middlekauff painting, there are plenty of surprises waiting to be found by viewers. "Each time I look at a piece, no matter how often, I always find something new, a previously hidden gem," says Campbell. "His cowboy series lets me build my own story around what I observe—the boots, the hat at an angle, the posture—these all let me imagine whatever I wish and make me smile."

—*Kim Agricola*

contact information

970.247.3555
www.sorrelsky.com

See more work at www.southwestart.com/events/sorrel-sky-oct2020.

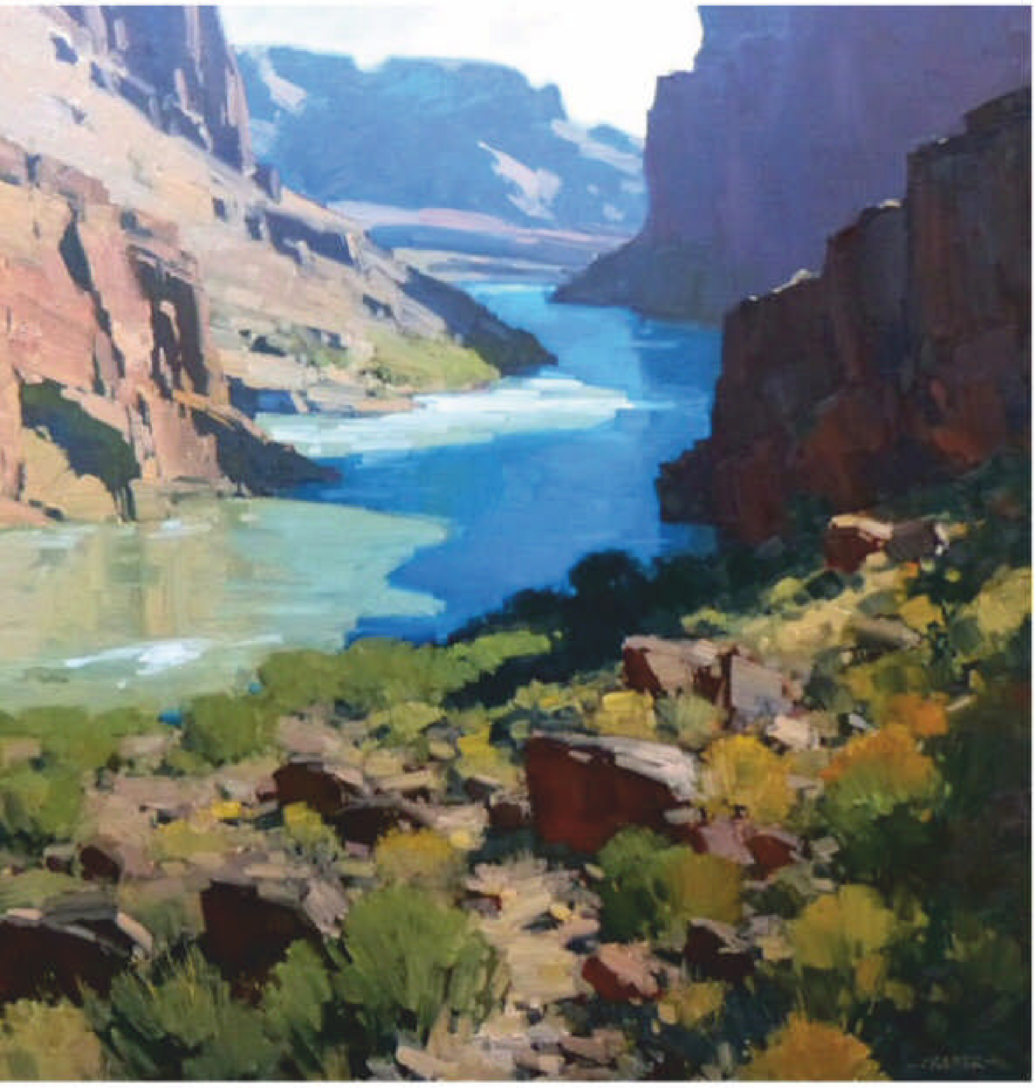
American Impressionist Society

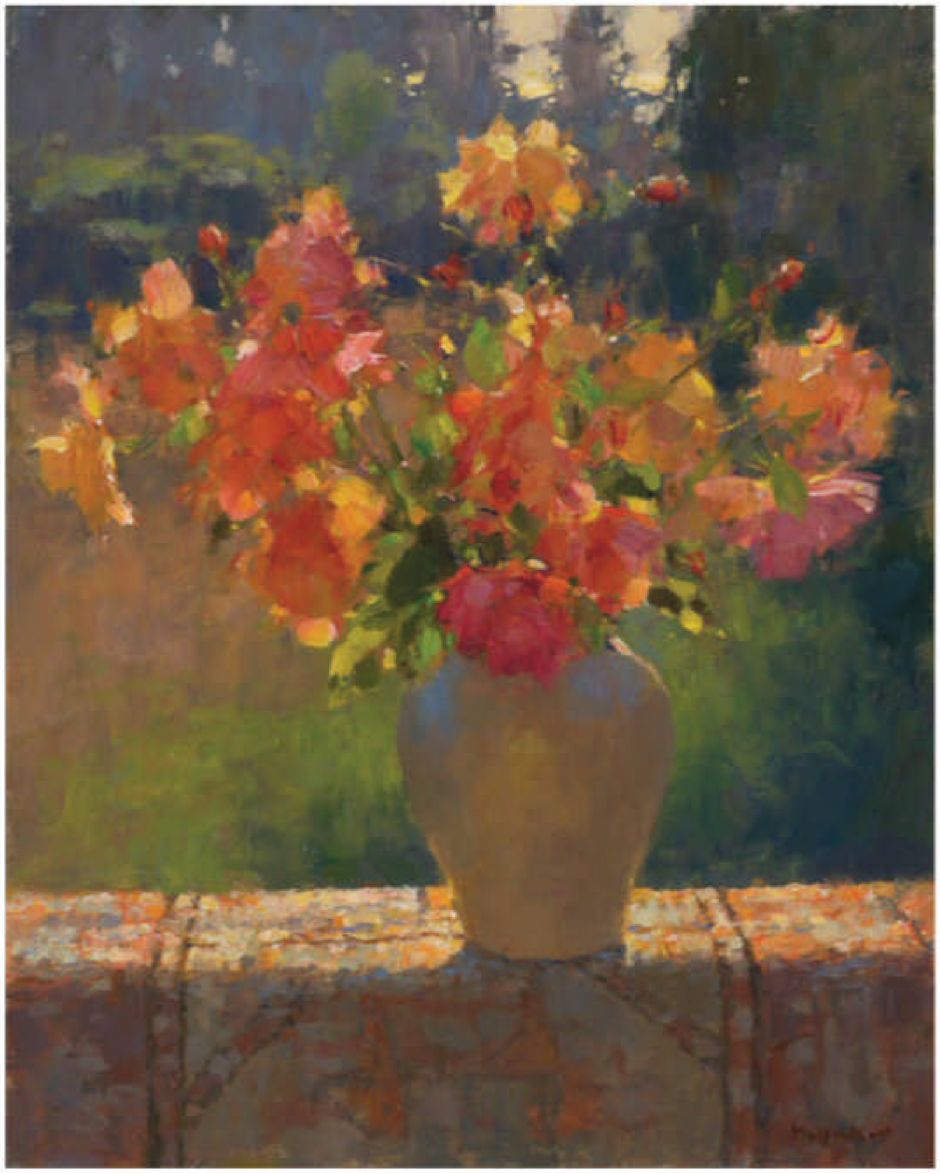
Illume Gallery of Fine Art, October 22-November 21

FOR MANY event organizers around the country, lately the mantra has been "the show must go on," whether that entails hosting it in a physical location with precautions in place, or entirely online. Some events, like the American Impressionist Society's 21st annual National Juried Exhibition, are being presented as a combination of virtual and in-person offerings for art lovers. Starting on Thursday, October 22, the AIS show hangs at Illume Gallery in St. George, UT, and its two sister galleries located next door, The Mission Gallery and Authentique Gallery. Opening-night activities include an awards presentation at the Electric Theater at 5 p.m. that's also being live-streamed. Then, from 6 to 9 p.m., the festivities continue with a reception at the galleries.

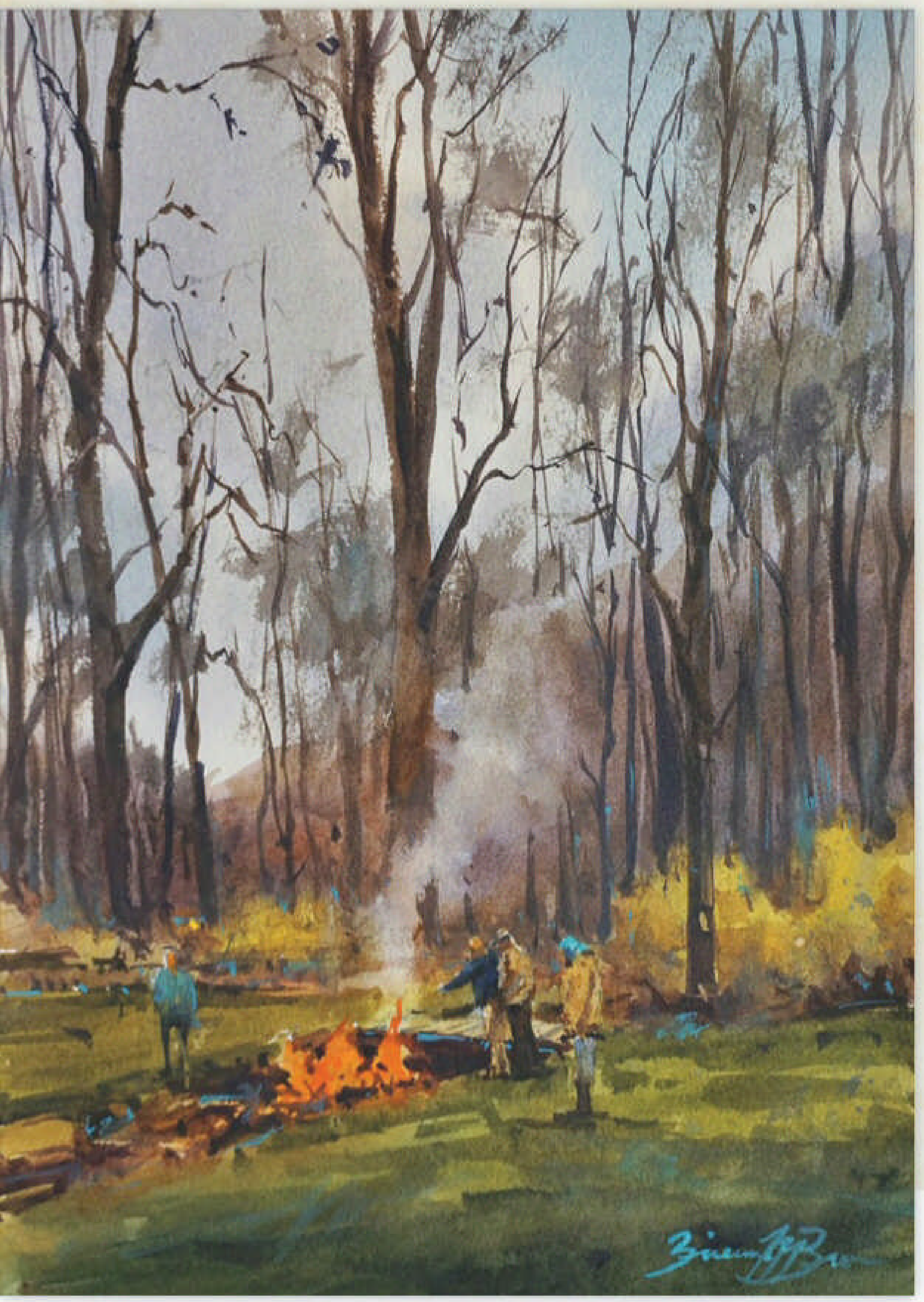
Gracing this year's show are around 20 paintings by AIS Masters, founders, officers, and board members, and approximately 180 juried paintings by many other top artists from around the country. The selection represents just a "small sliver" of the 1,300 entries the group received, says AIS executive director Liz Ahrens. A blind jury evaluated each piece while being "mindful of the fact that this is an impressionism show," she adds. "Elements of light, of soft edges—loose but not sloppy—that's very key to our shows."

Indeed, eloquent and painterly impressions of color and light abound in works as diverse as Barbara Jaenicke's landscape SHIMMER AND SHADOWS AMONG THE PINES, portraying a snowy scene near Bend, OR, in the sun's morning glow; Jim McVicker's plein-air still life BACKLIT ROSES, completed outside his California studio; Lindsey Bittner Graham's DRIVING LINES, featuring a pair of palomino horses waiting to be unhitched; Brienne M. Brown's watercolor BURNING LEAVES, depicting the artist's family working together on their Pennsylvania farm; and Sheryl Thornton's SOLACE IN TROUBLED TIMES, a portrait of the artist's own brushes, "painted during the Covid-19 pandemic as a tribute to my art for giving me respite and solace," she says.

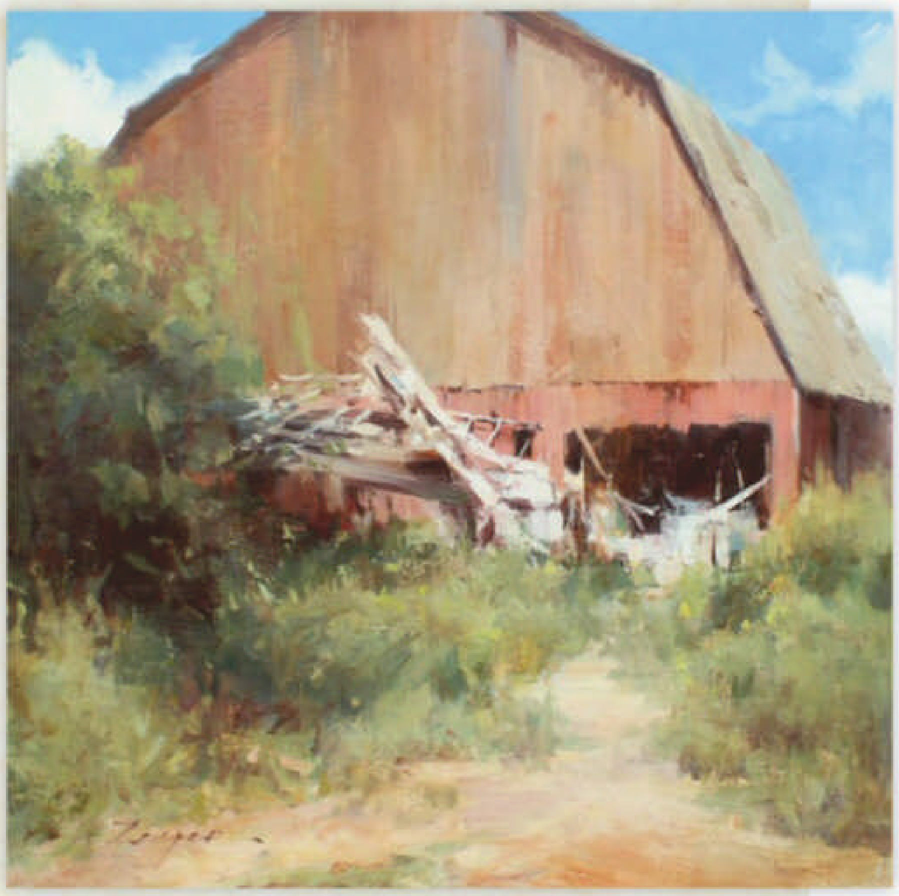




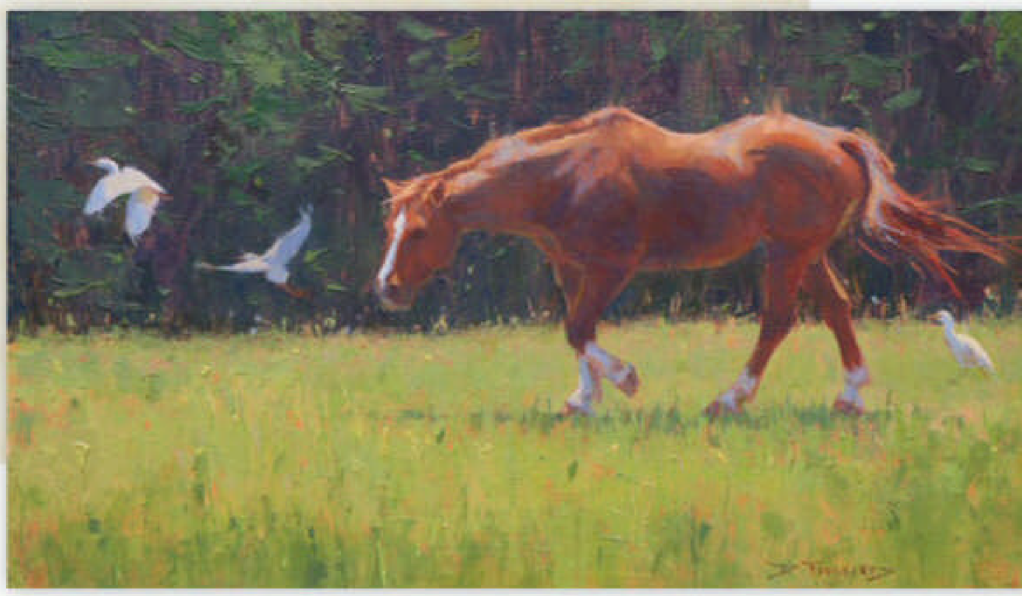
▲ Bill Cramer, Deep Time, oil, 24 x 24.
▶ Jim McVicker, Backlit Roses, oil, 20 x 16.



Brienne M. Brown, Burning Leaves, watercolor, 14 x 10.



Allie Zeyer, Patchwork, oil, 20 x 20.



Diane Frossard, Entourage, oil, 8 x 14.

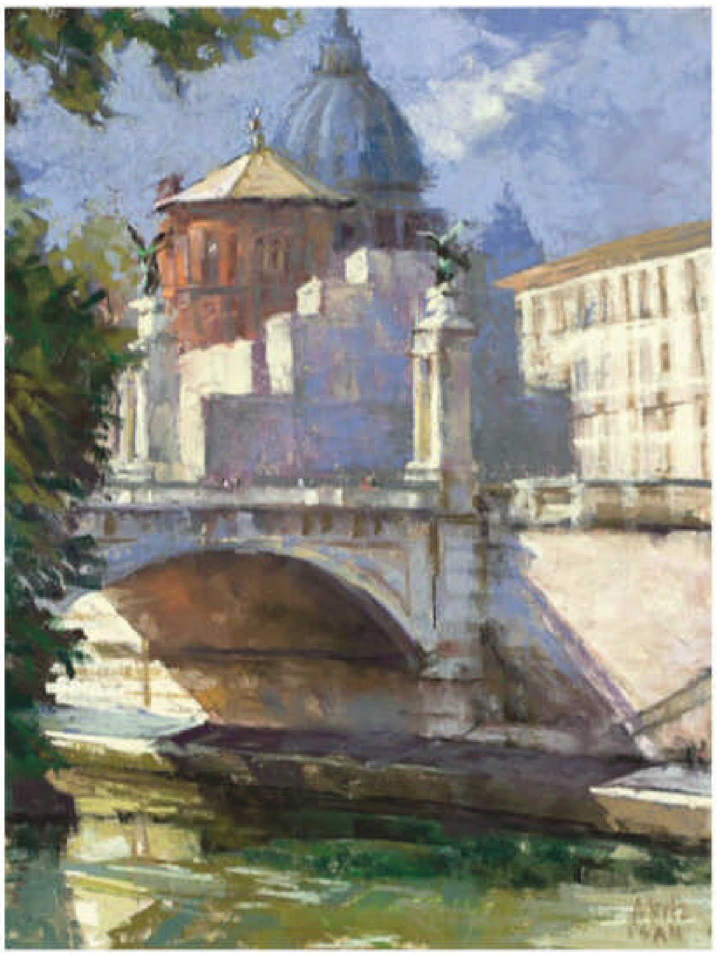
For art lovers who journey to see the exhibition in person, it's an exquisite show worth every mile traveled. But for those unable to make the trip, all works are available to view on the gallery's website in a special virtual showcase, where visitors can zoom in on the details of individual paintings. Illume Gallery owner Jane Bell Meyer is more than happy to assist interested collectors with inquiries and sales remotely. For example, she says, "I'll take photographs of a painting up close so that someone can see the brushwork and frame." In some circumstances, adds Meyer, she's also willing to deliver and hang a painting in a collector's home, allowing him or her a period of time to consider the work before purchasing it.

As in years past, a paint-out for AIS members is planned for the Saturday of opening weekend, when the artists fan out around designated areas of St. George to capture the inimitable beauty of southwestern Utah. All fresh pieces then go on display in a wet-wall competition and sale from 4 to 6 p.m. at Illume Gallery. —*Kim Agricola*

contact information

435.313.5008
www.illumegalleryoffineart.com

See more work at www.southwestart.com/events/ais-oct2020.



View of the Vatican, 12” x 16”, Pastel

Nancie King Mertz

Gallery -Workshops-Products
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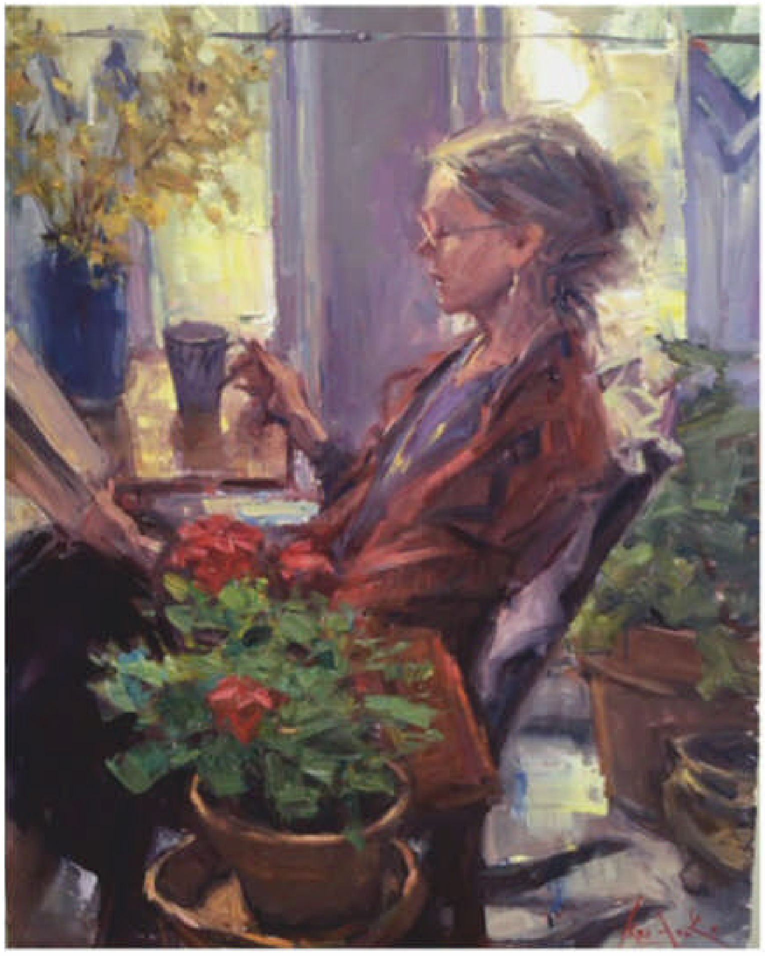
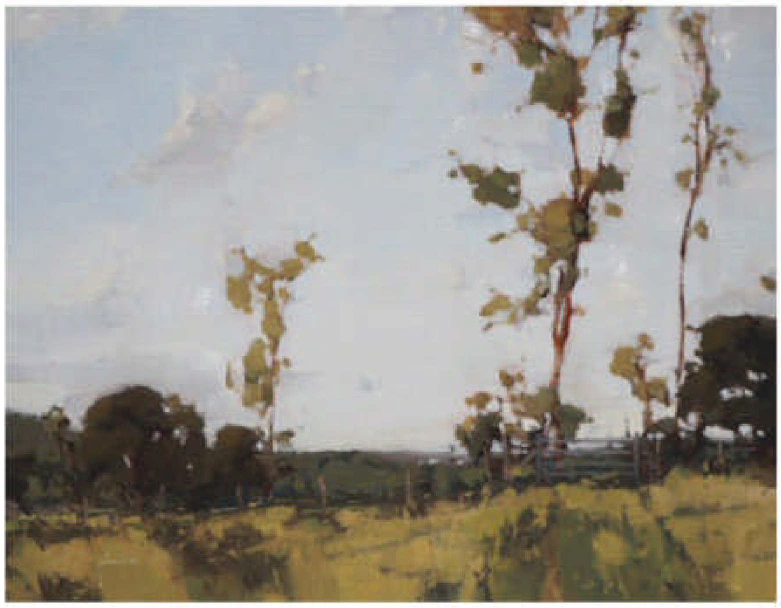


At the Window, 30” x 24”, Oil on linen

George Van Hook

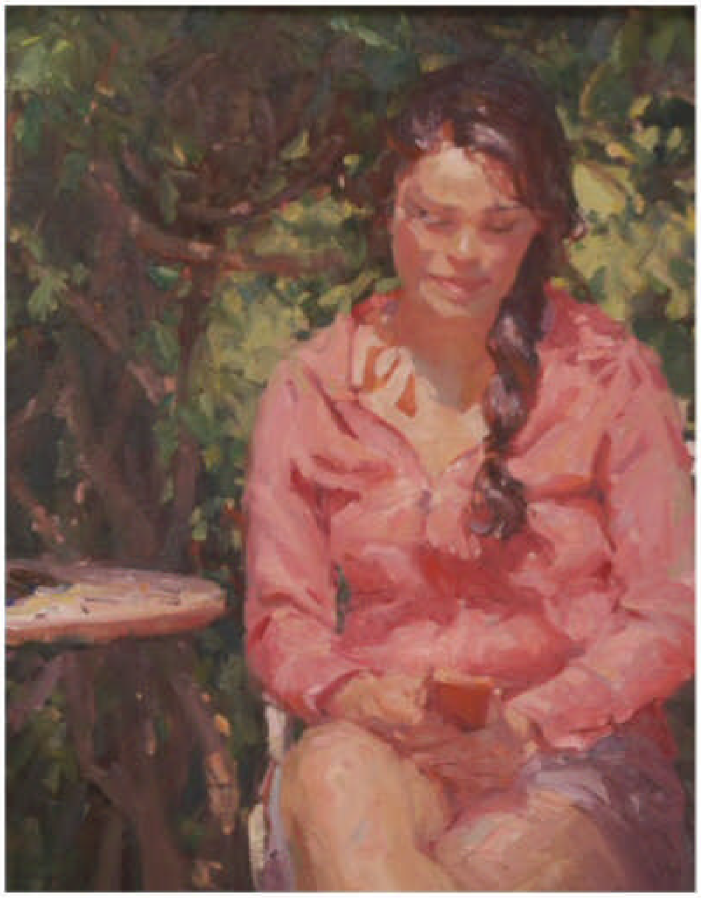
georgevanhook@gmail.com
georgevanhookfineartist.com



Gatekeepers, 11” x 14”, Oil on panel

Julie Davis

juliedavisstudio@me.com
www.juliedavisstudio.com



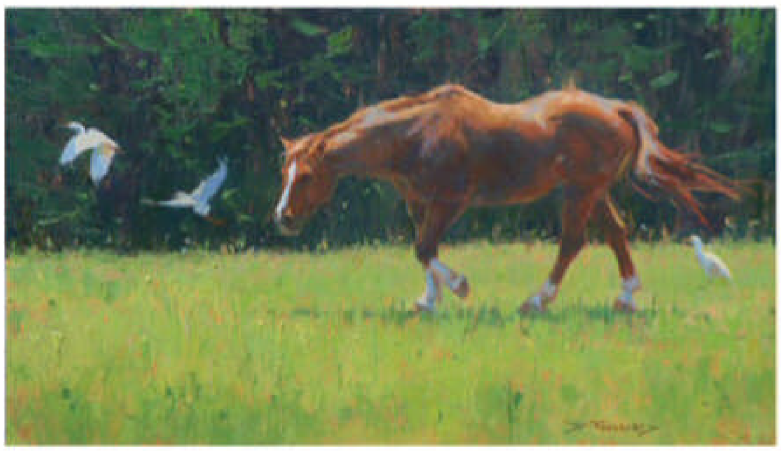
Her Day in the Sun, 20” x 15”, Oil on linen

Carolyn Lindsey

lindseycj@plateautel.net
carolynlindsey.com

Opening Reception:
Thursday, October 22
Illume Gallery of Fine Art - St. George, Utah
www.illumegalleryoffineart.com

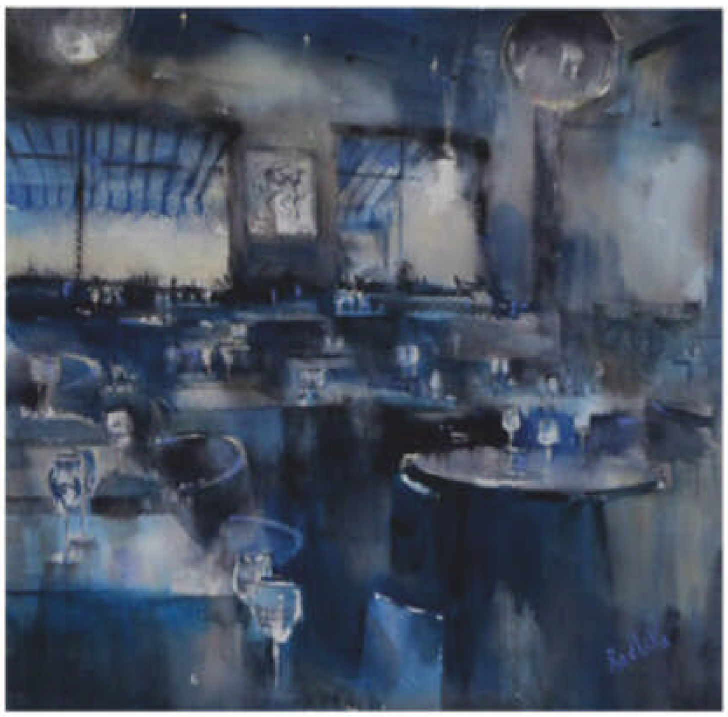
American Impressionist Society, Inc.
www.AmericanImpressionistSociety.org



Entourage, 8" x 14", Oil

Diane Frossard

www.DianeFrossard.com



Waiting, 15" x 15", Watercolor

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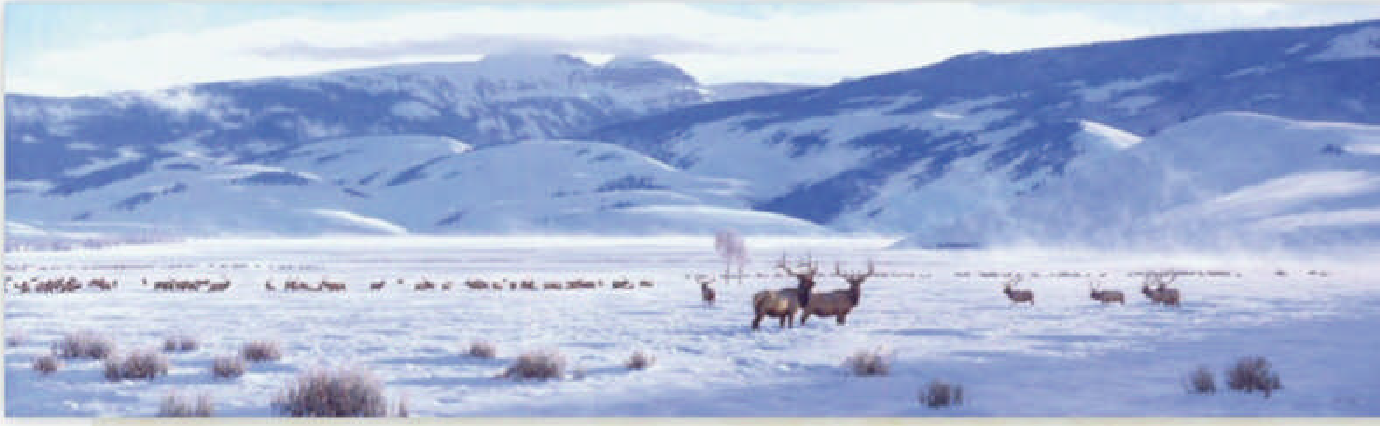
Tucker Smith Retrospective

National Cowboy & Western Heritage Museum, October 2-January 3

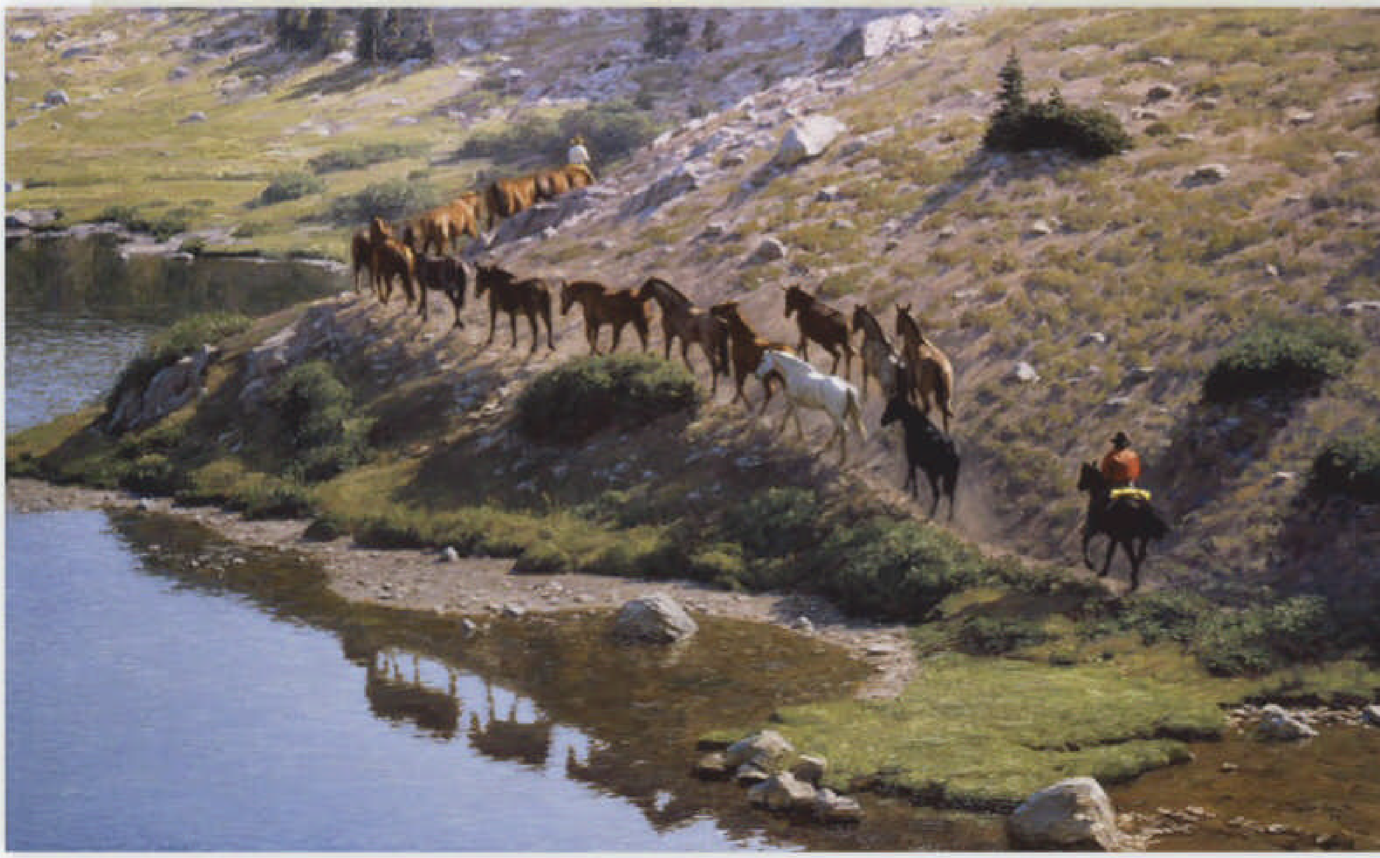
THIS SUMMER, the National Museum of Wildlife Art in Jackson, WY, unveiled a major retrospective exhibition featuring the works of widely respected wildlife artist Tucker Smith. The exhibition travels to four more museums through early 2022, beginning with the National Cowboy & Western Heritage Museum in Oklahoma City, OK, where it stops for a three-month sojourn starting on Friday, October 2. In "true retrospective fashion," the collection of more than 75 original oil paintings spans Smith's early years as a professional artist in the 1970s and leads up to present-day works, says Michael Grauer, McCasland Chair of Cowboy Culture and Curator of Cowboy Collections & Western Art at the Oklahoma museum.

The expansive showcase, entitled A Celebration of Nature, takes viewers on a visual and highly sensory tour of the West's wildlife, its monumental landscapes, and the cowboys who know the land intimately. Smith's own knowledge of his subjects runs deep: He grew up in Pinedale, WY, not far from where he resides today on the Hoback Rim along Wyoming's Wind River Mountains. "A true westerner," says Grauer, the artist has canoed the region's rivers, camped upon its land, and traversed its green valleys and craggy peaks on horseback. Such experiences in nature represent, for Smith, a spiritual communion that translates in his art with profound authenticity, notes Grauer. In a Tucker Smith painting, he explains, "You can smell the sagebrush, you can hear the aspens and feel the cold. You can go there through his paintings, and that's what great art is—a transportation device."

The exhibition's signature piece, THE REFUGE (1994), spans 10 feet in length, offering a panoramic, immersive view of a snow-covered valley dotted with dozens of elk. Numerous other pieces depict pure landscapes, ranchers, camp scenes, and pack trips, although the show's emphasis on wildlife works reveals Smith's deepest focus throughout his career. Among these pieces, says Grauer, one sees "touches" of early painters like Carl Rungius, W. Herbert Dunton, and Philip R. Goodwin. "There's a deference for those who came before him," he says of Smith, whose honors include the Prix de West Purchase Award and the Thomas Moran Memorial Award from the Autry Museum's Masters of the American West show. Adds Grauer of the contemporary master, "Tucker is part of an art-historical continuum that many aspire to be part of but [few] achieve."
—*Kim Agricola*



The Refuge, 1994, oil, 36 x 120. JKM Collection, National Museum of Wildlife Art. © 1994 courtesy of The Greenwich Workshop.



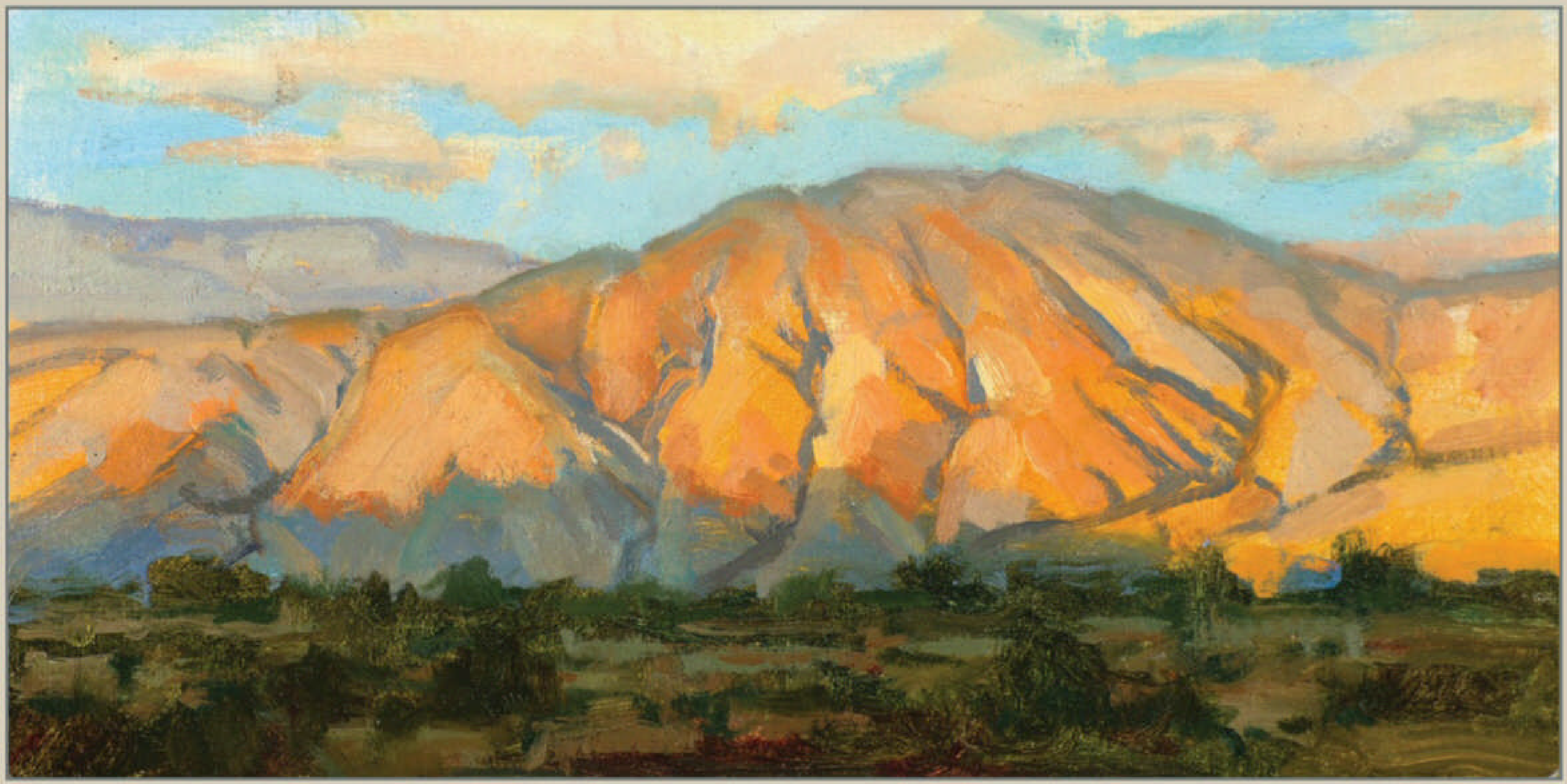
Box R Pack String, 1989, oil. Collection of Joffa and Bill Kerr.

contact information

405.478.2250
www.nationalcowboymuseum.org

See more work at www.southwestart.com/events/tucker-smith-oct2020.

CECILIA ROBERTSON



Rising Shadows Oil On Linen 8 X 16

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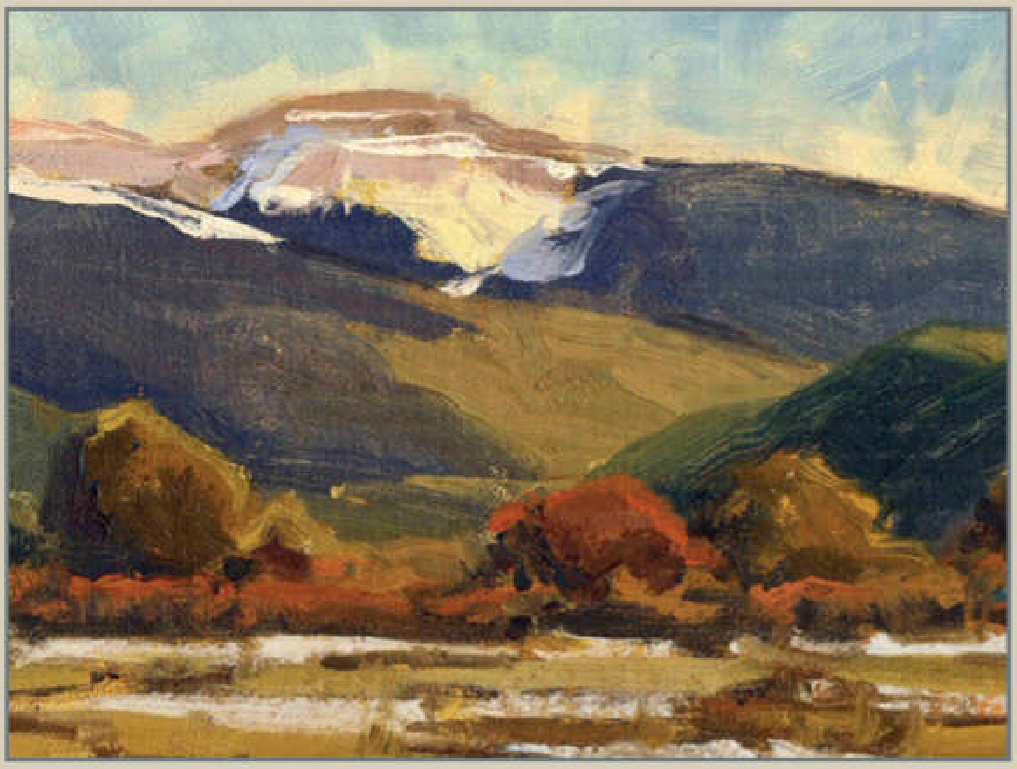

Autumn To Winter Oil On Linen 7 X 9

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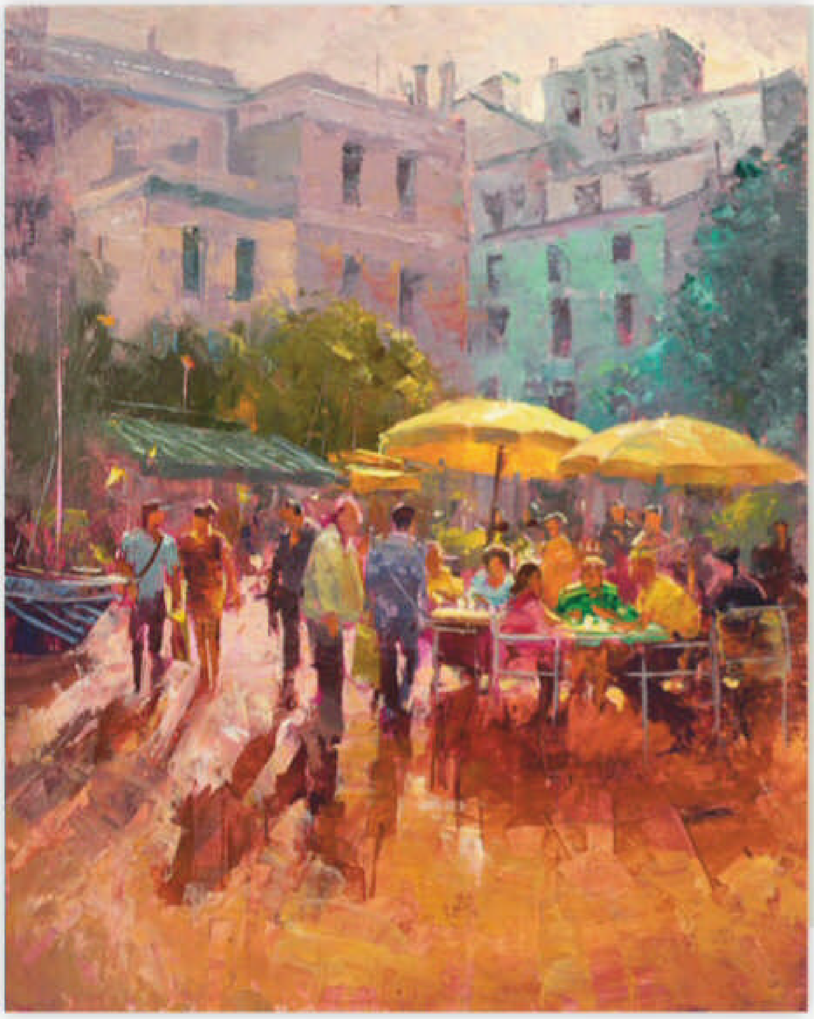
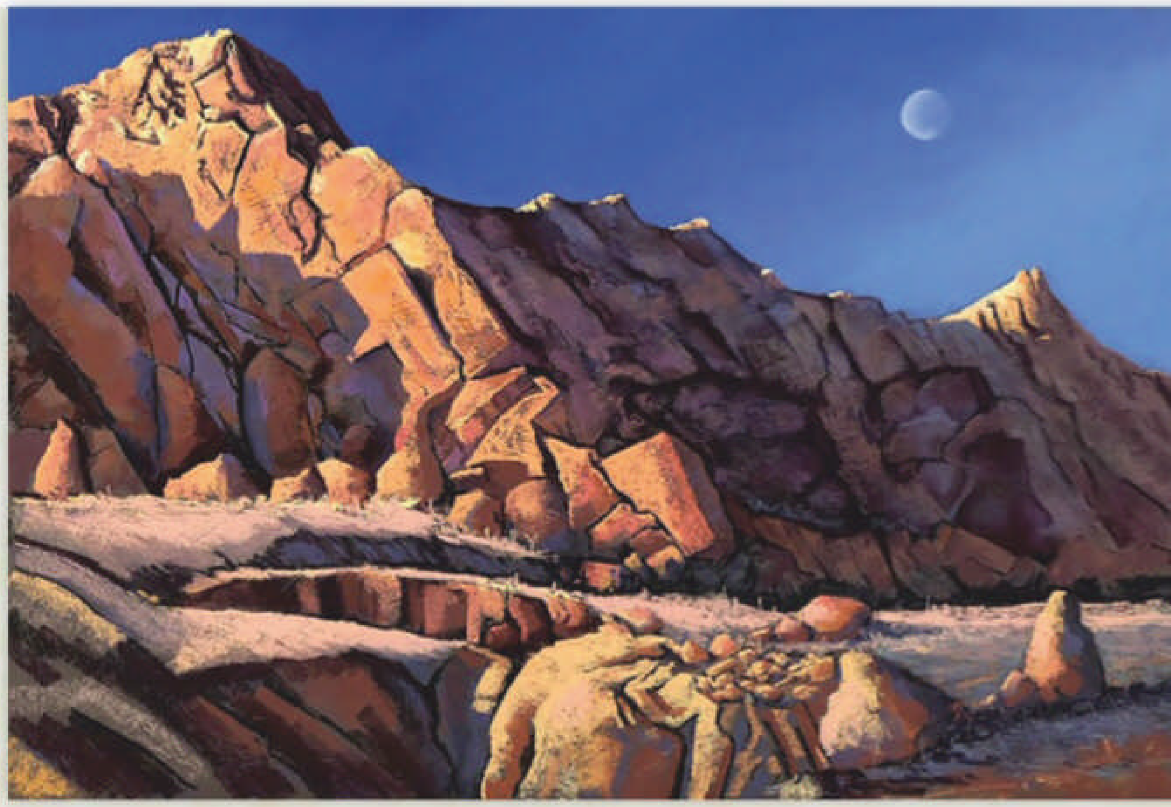
Sedona Plein Air Festival

October 24-31





▲ **Natasha Isenhour, Good Morning Moon, pastel, 24 x 36.**
◀ **Michele Byrne, Cinque Terre Sunlight, oil, 20 x 16.**

THIS YEAR'S Sedona Plein Air Festival, taking place completely on the web and featuring an all-women roster of artists, promises to be unlike any other edition in its 16-year history. Like so many other plein-air shows held in recent months, the Sedona Arts Center was challenged to host its signature event while being mindful of the safety of all involved, including the hundreds of visitors who attend the festival each fall in the stunning desert town of Sedona, AZ. In normal times, says the center's marketing director, Kelli Klymenko, "People come for the celebration of Sedona."

Now, when the virtual, eight-day festival kicks off on Saturday, October 24, as many as 26 participating artists are painting *en plein air* in their local environs around the country. Many of them plan to share live-streaming demonstrations, discussions, and time-lapse videos of their creative process on Sedona Arts Center's social media pages. Starting on opening day, virtual visitors can see an online gallery featuring the artists' works on the center's website. Each artist submits one plein-air or studio work from her *oeuvre* to the opening exhibition, and then throughout the week, the artists continue to add freshly completed plein-air works to the ongoing show. All works in the gallery are available to purchase on a first-come, first-served basis.

Also noteworthy is this year's all-female ensemble of artists. Inspired by the centennial of the ratification of the 19th Amendment granting all women the right to vote, the Sedona Arts Center is celebrating The Year of the Woman as the festival's 2020 theme, with help from the participating artists, including Michele Byrne, Peggy Immel, Natasha Isenhour, Carolyn Lindsey, Susiehyer, and Patty Voje. Distinguished plein-air artist Lyn Boyer serves as the judge of awards.

If there's one thing that won't change this year, it's the diversity of styles and mediums on view. With the artists painting throughout the country, the subject matter is expected to be equally varied. As Klymenko puts it, "We'll get to see more of the artists' hometowns." Next year, he adds, all of the artists are invited back to the festival to celebrate The Year of the Woman in person, allowing them the opportunity to paint *en plein air* in and around beautiful Sedona, the town that inspired it all. —*Kim Agricola*

contact information

928.282.3809
www.sedonapleinairfestival.org

See more work at www.southwestart.com/events/sedona-plein-air-oct2020.

STEPHANIE K. JOHNSON

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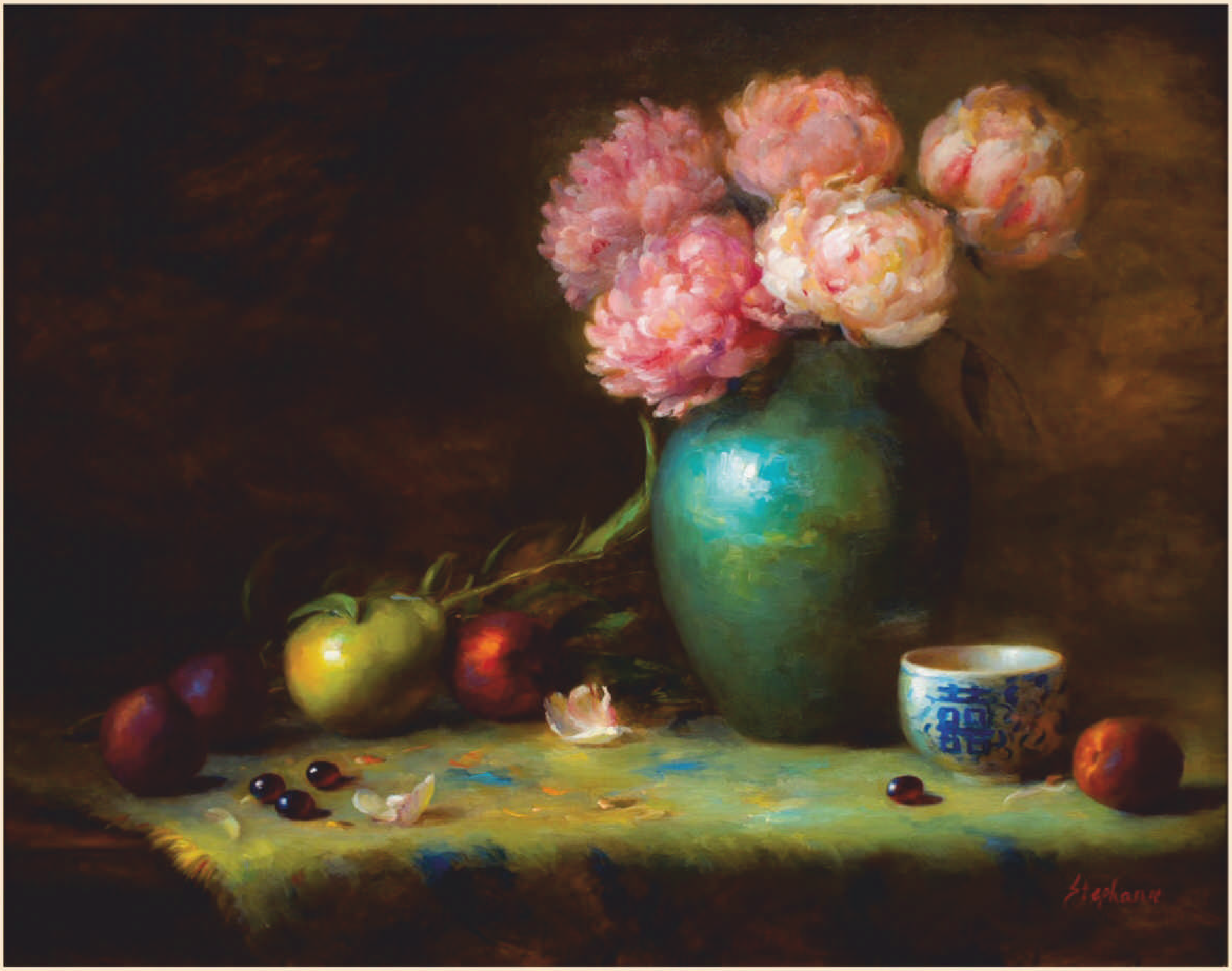

Pink Peonies & Fruit, 16"x 20", oil on linen

New work available now

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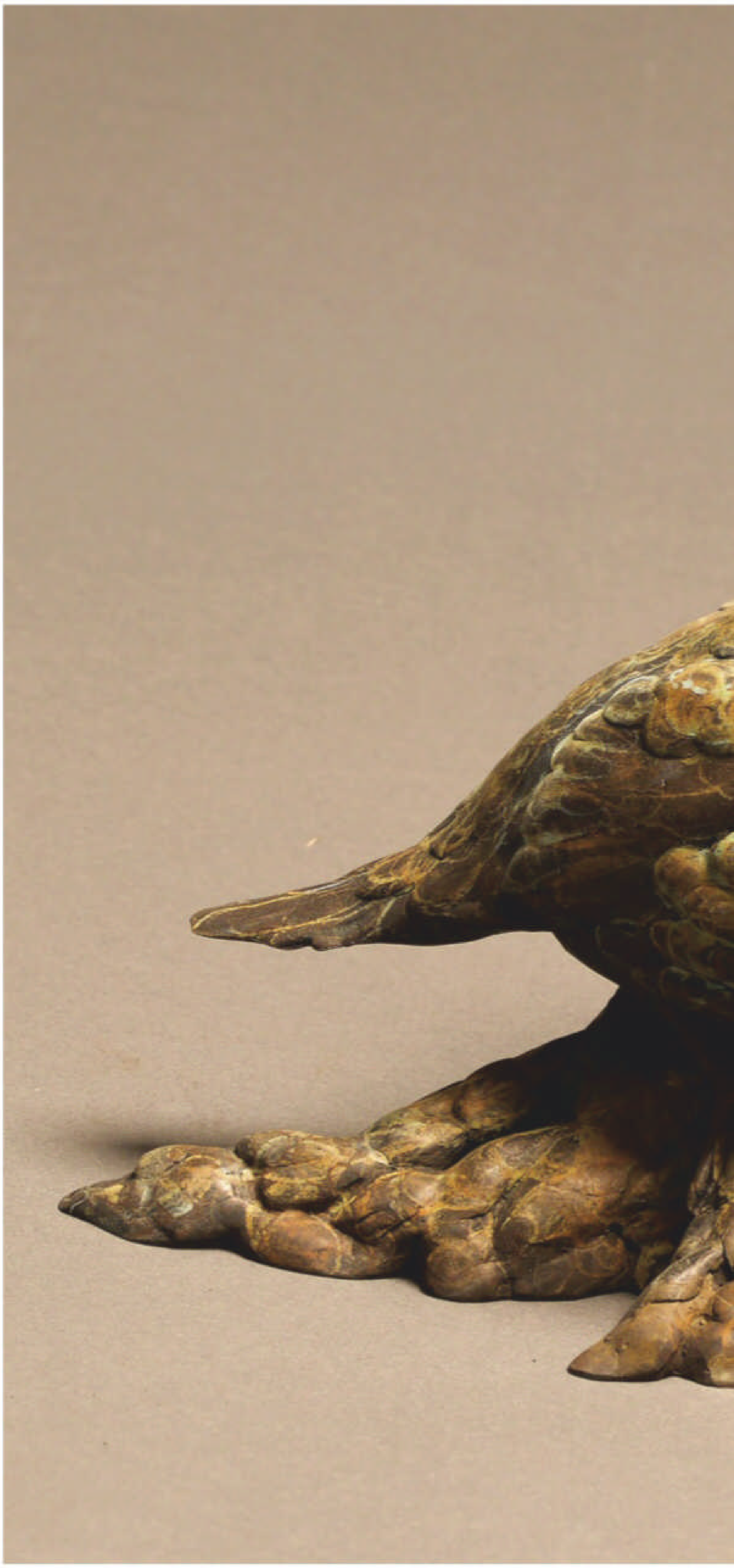
LESS IS MORE

STEFAN SAVIDES AIMS FOR AVIAN ACCURACY IN SIMPLE, ELEGANT DESIGNS

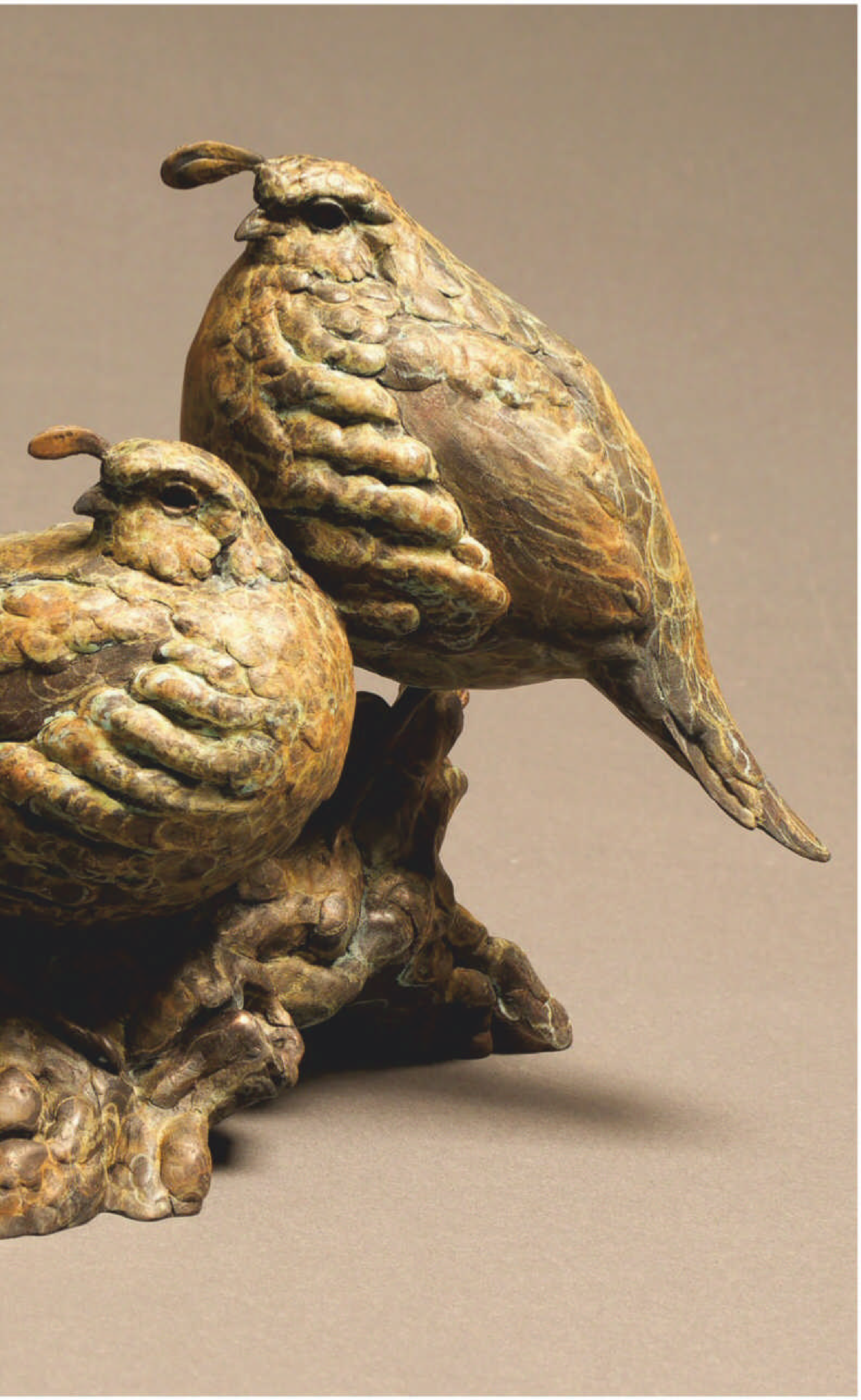
BY GUSSIE FAUNTLEROY

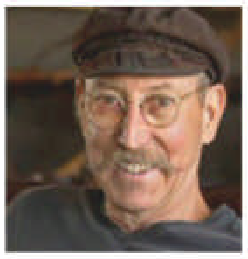
STEFAN SAVIDES remembers, as a very young boy, seeing his mother lift up his mattress and place dried leaves between the mattress and box spring, explaining that the weight of the bed would preserve them. "I want them to last a long time," she told her son. Says Savides today, "I thought, *that's pretty cool*. So the first little dead bird I found, up went the mattress and in went the sparrow—which, of course, my mother soon discovered," Savides says with a smile. "It was my first piece of 'taxidermy.'" Just a few years later, at age 12, he received his first actual taxidermy lesson from a retired preacher who spent a few hours showing young Stefan what he knew.

By 16, Savides was himself teaching taxidermy classes at night school in his hometown of Vacaville, CA. As soon as he graduated from high school, he moved to the Klamath Basin in southern Oregon, a resting spot on the flyway of millions of migrating birds and a destination for legions of waterfowl hunters. There he set up his first taxidermy shop in a picking plant, where hunters took their birds to be plucked and shipped home. Sleeping on a couch in the plant and eating free giblets (birds' innards that otherwise would have been thrown out), he lived on almost nothing while making $50 a



Top Notch, bronze, 9 x 12 x 7.



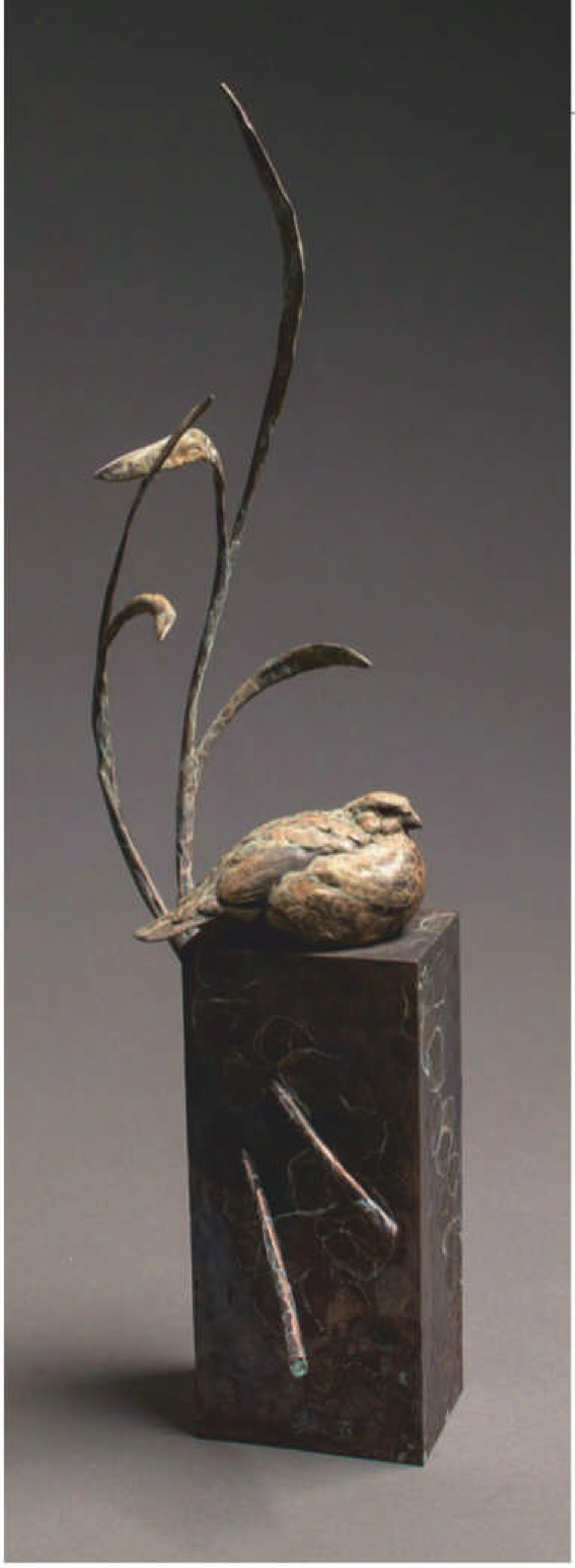


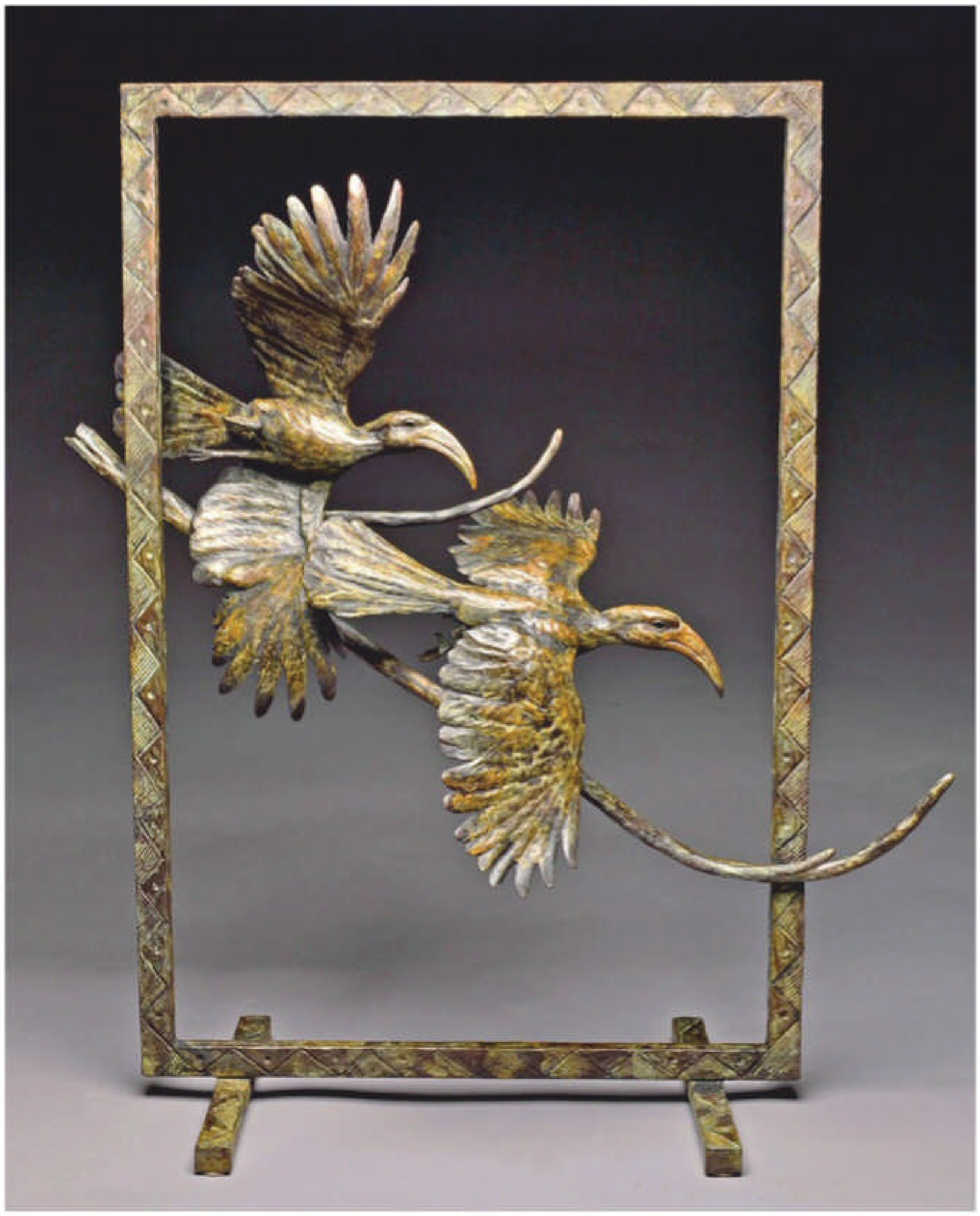
representation

Trailside Galleries, Jackson, WY; **Broadmoor Galleries,** Colorado Springs, CO; **RS Hanna Gallery,** Fredericksburg, TX; **Dick Idol Signature Gallery,** Whitefish, MT; **Rimrock Gallery,** Prineville, OR; **Manitou Galleries,** Santa Fe, NM; www.stefansavides.com.

upcoming shows

Solo exhibition, **Roger Tory Peterson Institute of Natural History,** Jamestown, NY, through December 30.
Favell Museum Art Show & Sale, Klamath Falls, OR, September 25-November 7.
The Brinton 101, Brinton Museum, Big Horn, WY, November 7-December 23.
Southeastern Wildlife Exposition, Charleston, SC, February 12-14, 2021.
Night of Artists, Briscoe Western Art Museum, San Antonio, TX, March 26-27, 2021.





▲ Air Africa, bronze, 38 x 31 x 13.
◀ Summer Breeze, bronze, 26 x 7 x 9.

day mounting waterfowl—good money for a young man in 1968. From there he continued refining his skills and moving up in the field, eventually attracting clients from around the country and serving as a judge for taxidermy competitions. At the same time, he was carving birds in wood, creating paintings of birds, and sculpting forms to be used as armatures by other taxidermists.

At some point Savides envisioned preserving his beloved subjects in an even more permanent form: bronze. Today his award-winning pieces draw on decades of experience and understanding of avian anatomy and behavior, along with well-honed sculpting skills. In what he considers the highest honor of his career to this point, his work is currently featured in a solo exhibition, *Birds in Bronze*, at the Roger Tory Peterson Institute of Natural History in Jamestown, NY. None of this would be possible, the 70-year-old artist believes, without the influence and encouragement of his greatest teacher: his mother.

SAVIDES' MOTHER, a master of the ancient Japanese art of ikebana, or flower arranging, had a strong contemporary aesthetic and an innate sense of design. The family home was graced with a never-ending parade of elegant arrangements she made with unusual elements from nature—kelp found on the beach, small pumpkins, stones, even a ripe persimmon—as well as fresh flowers. As a boy Savides absorbed his mother's understanding of composition and design, both by osmosis and in informal lessons. Beginning with his first taxidermy efforts, he incorporated dried grasses, driftwood, and other natural materials to create settings for his subjects, rather than simply mounting a bird on a stump. He showed his mother his work, and she offered feedback: “No, get rid of that. Pull that out,” she would say of extraneous items, and then ask which version he thought looked better. “I learned: Less is more,” he says.

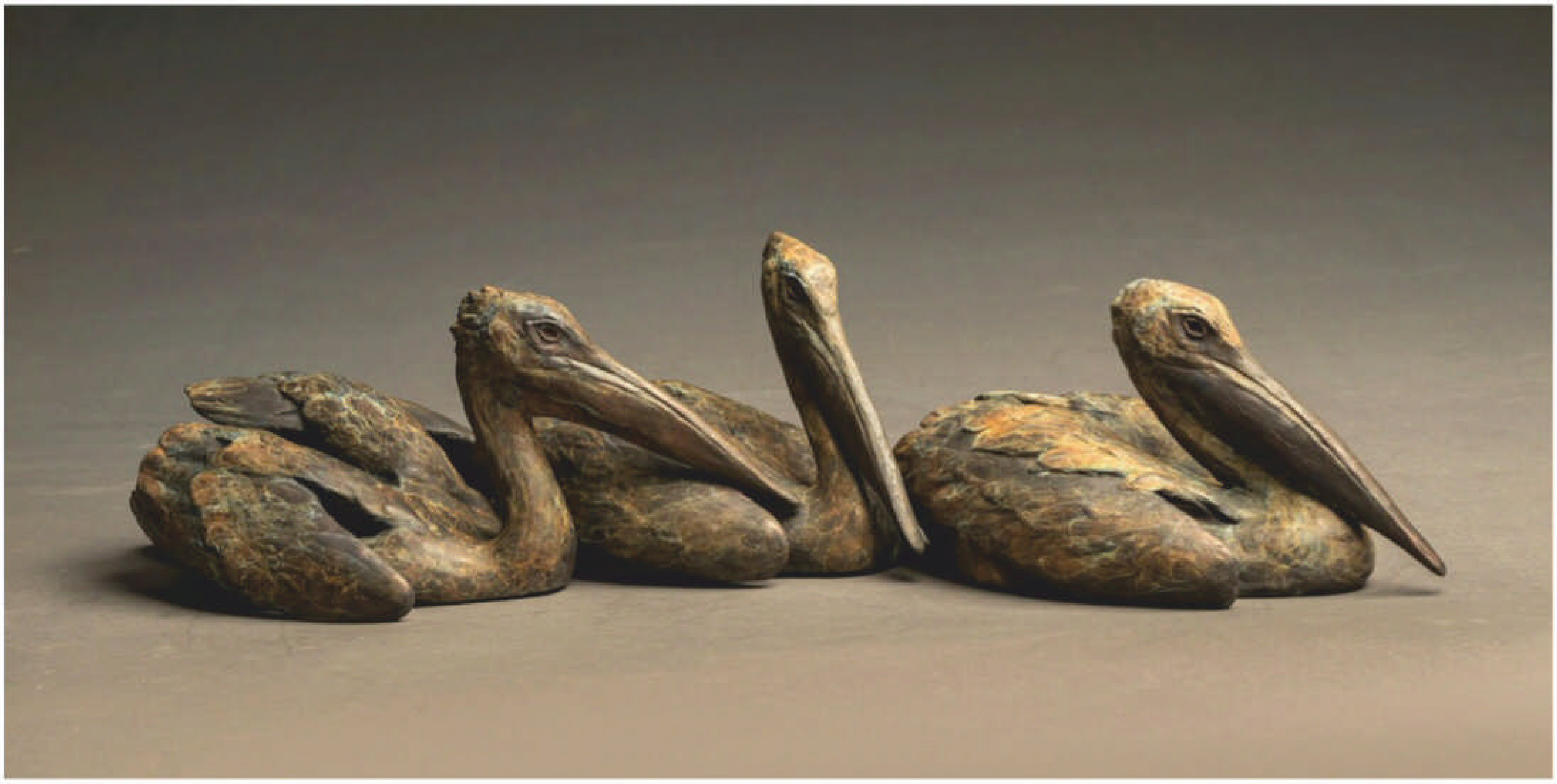
Savides’ parents both encouraged his passion for birds. When he was 4, he was mesmerized by the neighbors’ chickens down the alley. He delighted in tossing pebbles through the wire fence to watch them scuttle around, thinking it was feed. “Every time my parents couldn’t find me, they retrieved me from the neighbors’ chicken yard,” he says. A couple of years later his mother organized a small Junior Audubon Club for her son and his friends, showing and teaching them about backyard birds. Stefan had his own birds as well, winning baby ducklings in the dime toss at the county fair and raising little sparrows and blackbirds he found and pigeons his father bought for him.

Stefan and his family frequently visited relatives who lived in San Francisco. As often as they could, he and his cousins would ride the streetcar (a 25-cent fare) to the California Academy of Sciences, with its natural history museum. During one of these visits he had the astounding realization that all the animals and birds in the dioramas had been preserved and put there. He stored away this information in preparation for the time, which soon came, when he could learn the art of mounting birds himself.

By the time he opened his own taxidermy shop, Savides had a strong knowledge base about numerous bird species and their behavior. In his sculpture he combines that awareness with compositional fluency to create engaging and true presentations. Yet while his work is exacting in anatomy and form, his aesthetic inclination remains inspired by his mother’s art. He favors simple, graceful lines and a selective rendering of details, often with textural surface qualities that add an element of abstraction. SUMMER BREEZE, for example, depicts a bobwhite quail atop a square-edged post counterbalanced by the delicate sweep of tall stems and leaves. “I have to say I owe everything to my mother,” he says. “She was a soft, sensitive person who saw the beauty in nature and lived to present that.”

AS HE SPEAKS, Savides gazes out his studio windows into the bird-rich environment he has established on an 8½-acre property outside of Klamath Falls. After buying it some 30 years ago, he built a half-acre pond behind the house. Scores of waterfowl use the pond as a resting spot or full-time home, including so many white-fronted geese in early spring that they completely cover the water’s surface. Enormous white pelicans, great blue herons, mallards, teals, and other birds also come and go or stay, protected from land animals by an electrified fence surrounding the pond. Winged predators—horned owls and bald eagles—can still reach their prey, but even bullfrogs are not allowed in, since they eat baby ducks. “You build it, then you want to play god: You’re good! You’re not!” he says, laughing.

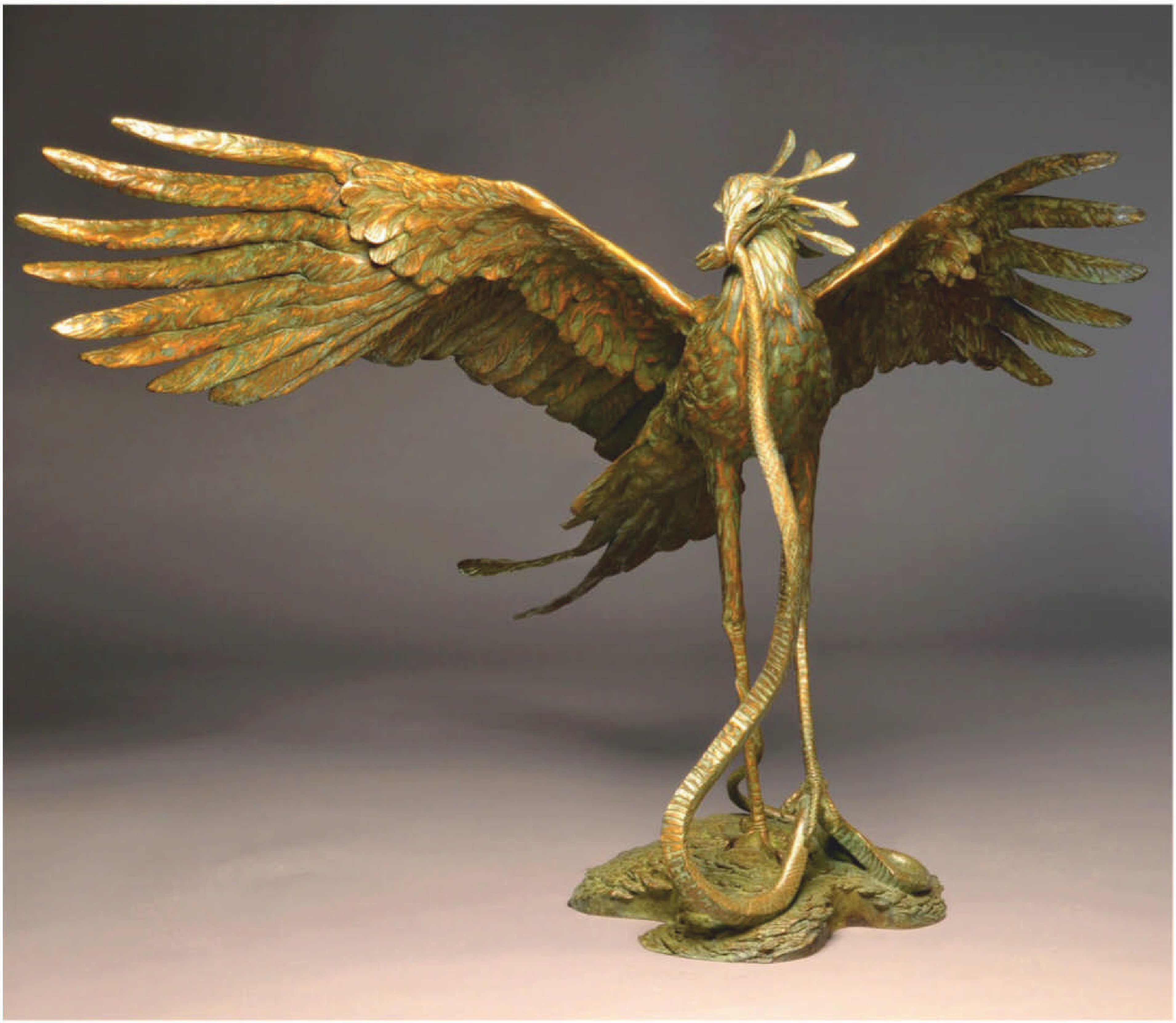
The pond and its inhabitants give

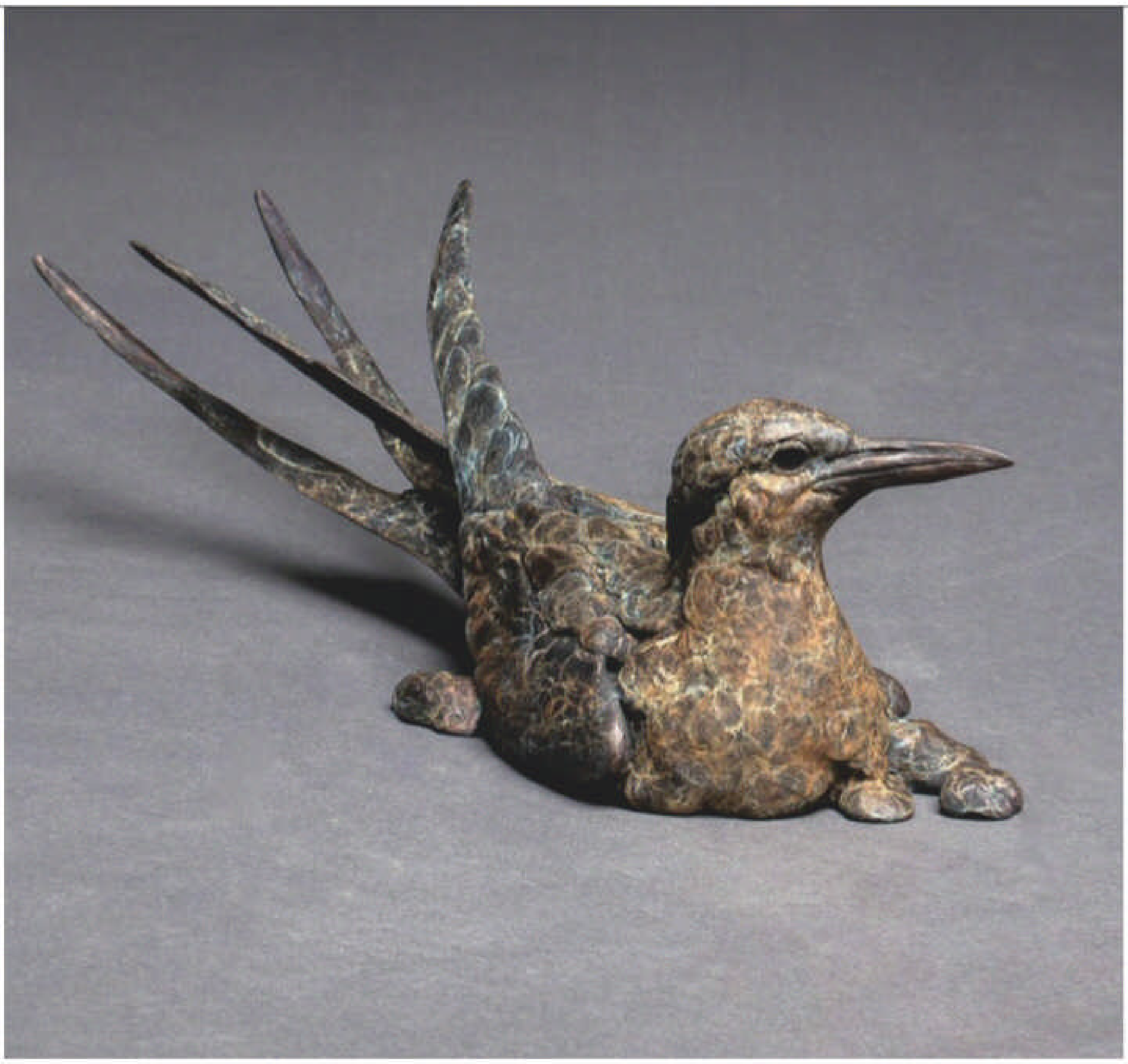


Tres Pescadores, bronze, 6 x 23 x 8.

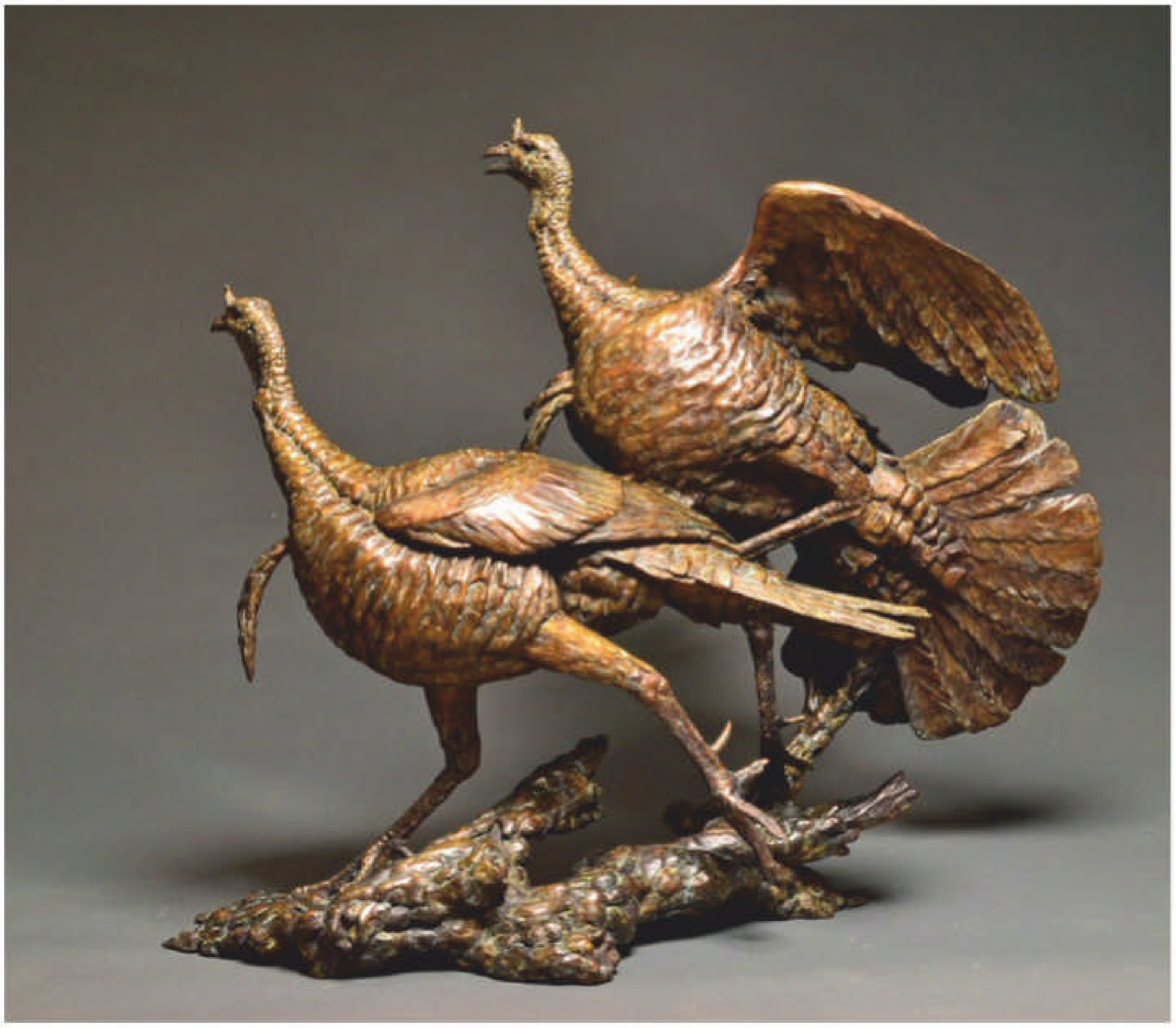
Savides and his wife Irena enormous pleasure, as well as providing endless inspiration for his art. It is essential for the sculptor to see his subjects in their natural environment in order to gather as much information as possible on how they act and interact. In some cases, he may aspire to sculpt a certain species for years before garnering the firsthand experience needed to create an accurate portrayal. In the case of MAMBA SAMBA, for example, he could not have produced a 4-foot-tall bronze of a secretary bird, whose wings span 5½ feet, without seeing the magnificent, long-legged creature during a sojourn in Africa. The secretary bird preys on extremely poisonous snakes by spreading its wings—like a bullfighter distracting a bull—and then striking the serpent's head with a closed avian 'fist.' In Savides' rendition, the snake adds structural stability to the large sculpture, as well as a gently curving shape. "It's one of the coolest pieces I've done," he says.

The artist's quest for excellence extends to the studio and foundry he built next to his home. With views out to the pond, it contains areas for his sculpting—primarily in clay, with details such as talons done in wax to retain their delicate shapes—and for mold-making and wax-casting before the cast is sent to a full foundry for bronze-pouring. Then the raw metal sculpture is shipped back to Savides, where the artist and his team, including Irena and her son Joseph, clean it, repair imperfections, and apply the





Globetrotter, bronze, 5 x 14 x 4.



▲ Double Shot of Wild Turkey, bronze, 36 x 44 x 43.
◀ Mamba Samba, bronze, 48 x 65 x 48.

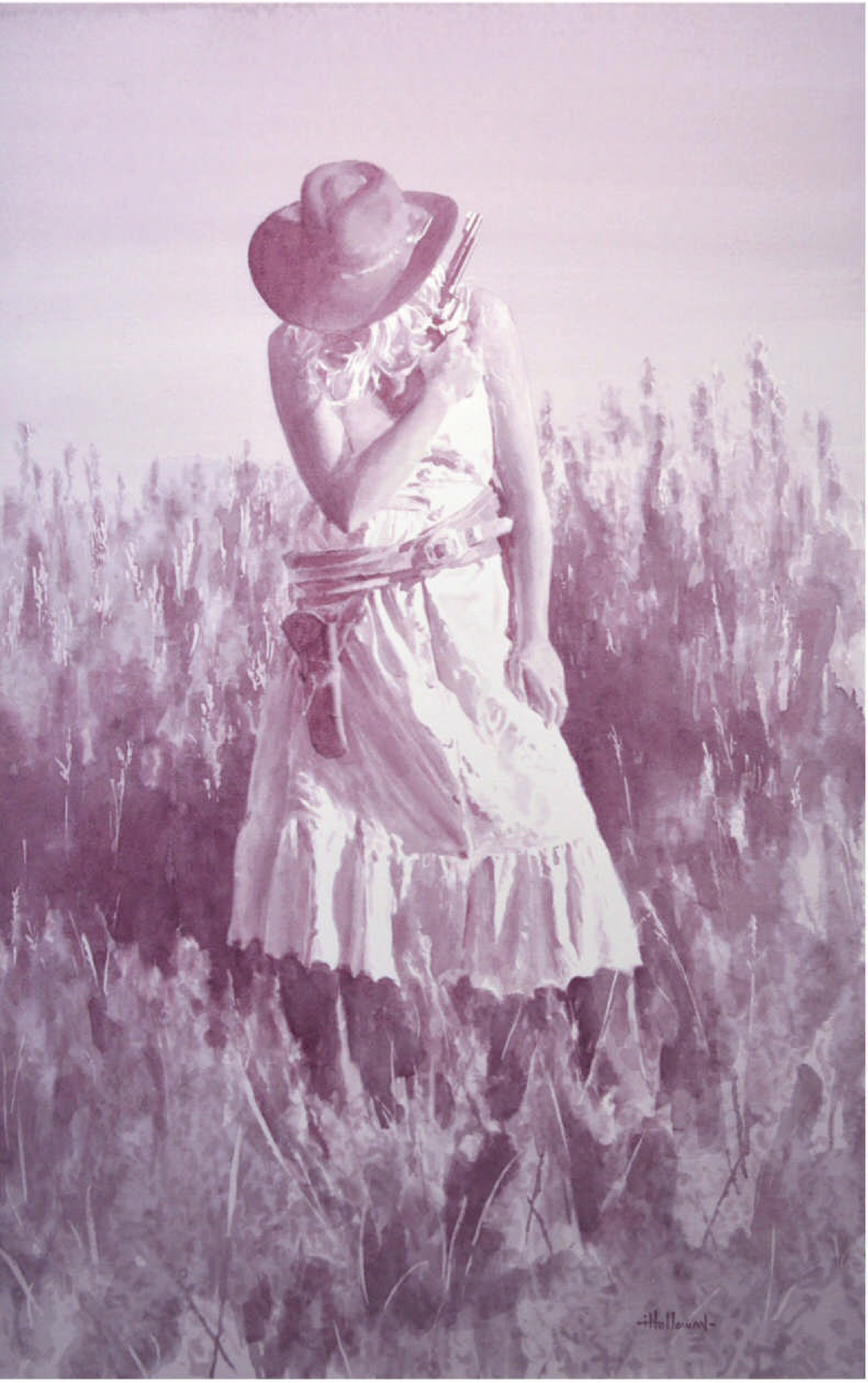
patina. Savides oversees the processes and does the final patina steps on each piece himself. His work ranges from tabletop size to monumental, including private commissions and public art.

On an even larger scale, he considers his property "one big piece of art," with attention to design details in landscaping and gardens, as well as in his home. He bought the land for its location, close to town but with a rural feel. It came with a rustic, patched-together house that originated as barracks in a World War II Japanese internment camp just across the California border. The structure had been moved to Oregon by a previous owner and wasn't worth saving. Savides tore most of it down and, on its footprint, built a home full of light with niches for displaying his artwork.

While his mother's arrangements inspired him to incorporate elements of a bird's environment, Savides was also strongly influenced by the paintings of John James Audubon, who produced an enormous volume of North American bird portraits in the early 1800s. Audubon killed his subjects and then positioned and painted them in dynamic poses. For the most part these poses were imaginative and nontypical of the species' actual behavior. Still, Savides was intrigued by the approach. Throughout his career he has infused his own creations with a feeling of vitality and suggestions of bird life in the wild. "Avian behavior is fascinating—males dancing around for hens, all the different attitudes, a lot of dynamic things going on," he says. "I work hard to put all that in my art." ❖

Colorado-based Gussie Fauntleroy writes for a variety of art publications and is the author of three books on visual artists. Learn more at www.gussiefauntleroy.com.

See more of Savides' work at www.southwestart.com/featured/savides-s-oct2020.



Close at Heart, red wine/watercolor, 28 x 18.

THE FIRST THING to know about paintings by Israel Holloway is that they tell the story of his life, as well as the lives of other folks who call Colorado's Yampa Valley home. For Holloway, the art of painting is all about inner responses to the outer world, whether it's his world or his subject's world. "More often than not, I see how my painting reflects my life after it is finished," he says.

Take his recent work CLOSE AT HEART. A young woman in a sundress, sporting a cowboy hat and holding a gun, stares down at the ground as if lost in thought. Holloway explains that although the painting depicts his daughter, Hannah, the artwork is more about him and how he felt when she left home for the first time. "I could feel an emptiness creeping up inside. And like most fathers, I worried that maybe I had not played with her or listened to her

No Place Like Home

Israel Holloway paints the western life he knows well

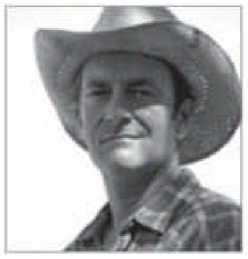
BY BONNIE GANGELHOFF

enough," Holloway says. "For me, this piece symbolizes wanting to protect her as she goes out on her own and wanting to keep the memories of her as close as possible."

As a western painter, Holloway need only step outside his front door to find inspiration—the Yampa Valley in northwestern Colorado is cowboy country, and his artistic mission is to portray a sense of place on today's frontier. "I am surrounded by the real West," he says. "If I need references when I draw or paint, we have real cowboys and cowgirls and wild horses. I want to capture it all while it is still here."

For reference material Holloway shoots thousands of photographs of the rodeos, ranchers, and riders in his corner of the world. In HUMBLED AND PATIENT [see page 50], for example, the artist depicts a scene from an annual tradition in the region, the Sombrero Ranches' Great American Horse Drive. Every May, working cowboys and cowgirls drive some 400 horses from their winter pastures in a remote area of northwestern Colorado 60 miles east to ranch headquarters for the summer. In the painting Holloway captures a moment from the second day of the drive, when the caravan stops for lunch in the small town of Maybell and several riders move to the front of the herd to temporarily keep it from moving forward. "These riders usually get their food last, and their horses are watered last," he says. "I think this piece may reflect some of the adversity I experienced growing up."

Holloway is primarily known as a watercolor artist; the medium, he says, best expresses his voice. He relishes letting the transparent watercolors build

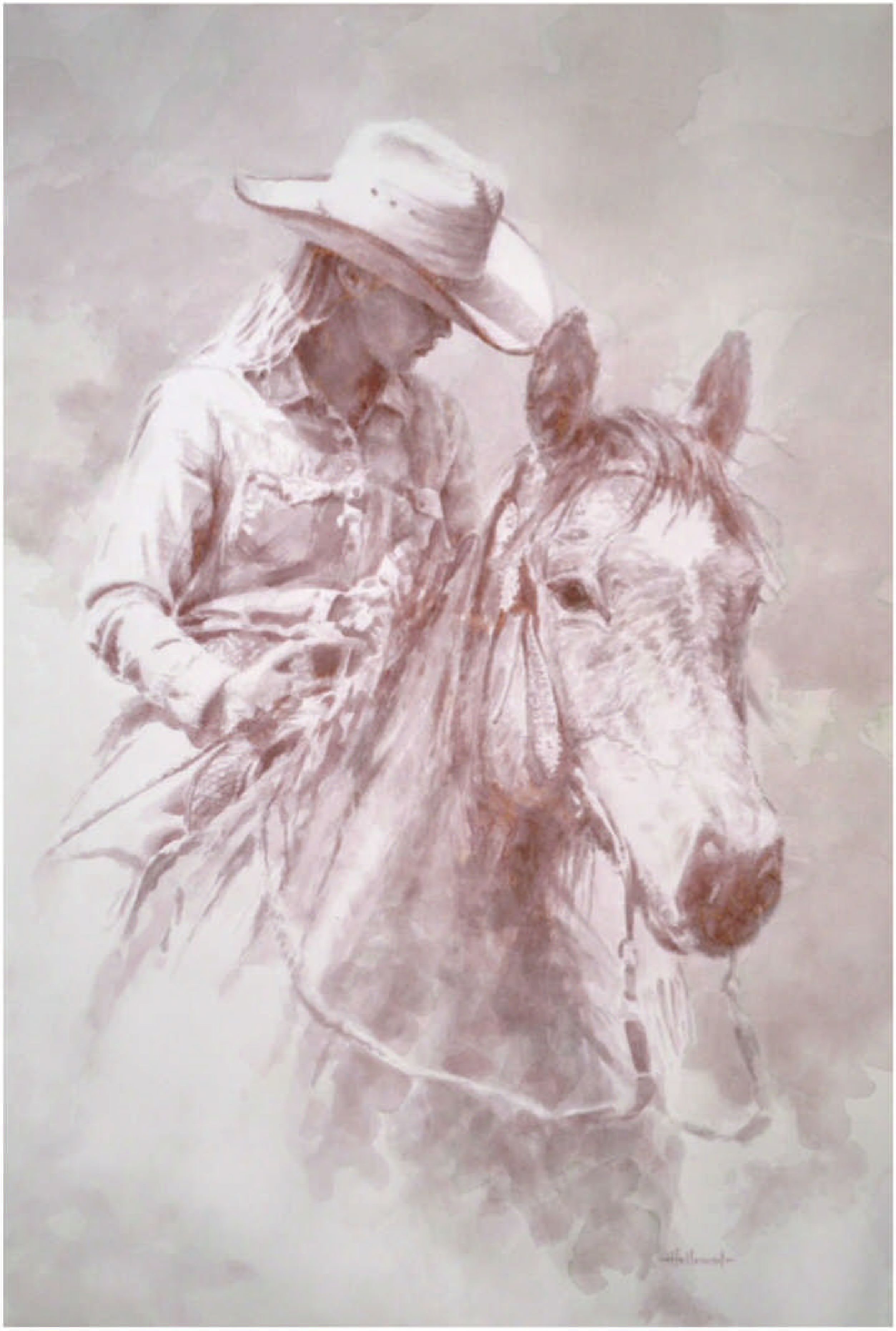


representation

Jace Romick Gallery, Steamboat Springs, CO; **Israel Holloway Studio and Gallery,** Craig, CO; www.israelhollowayfineart.com.

upcoming shows

Solo show, **Museum of Northwest Colorado,** Craig, CO, December 4-17.
Coors Western Art Exhibit & Sale, Denver, CO, January 5, 2021.
The Russell, Great Falls, MT, March 22-23, 2021.



Humbled and Patient, red wine, 28 x 18.

up in thin layers and mix on the paper. He describes the process as “a dance between human intention and the uncontrollable nature of water.”

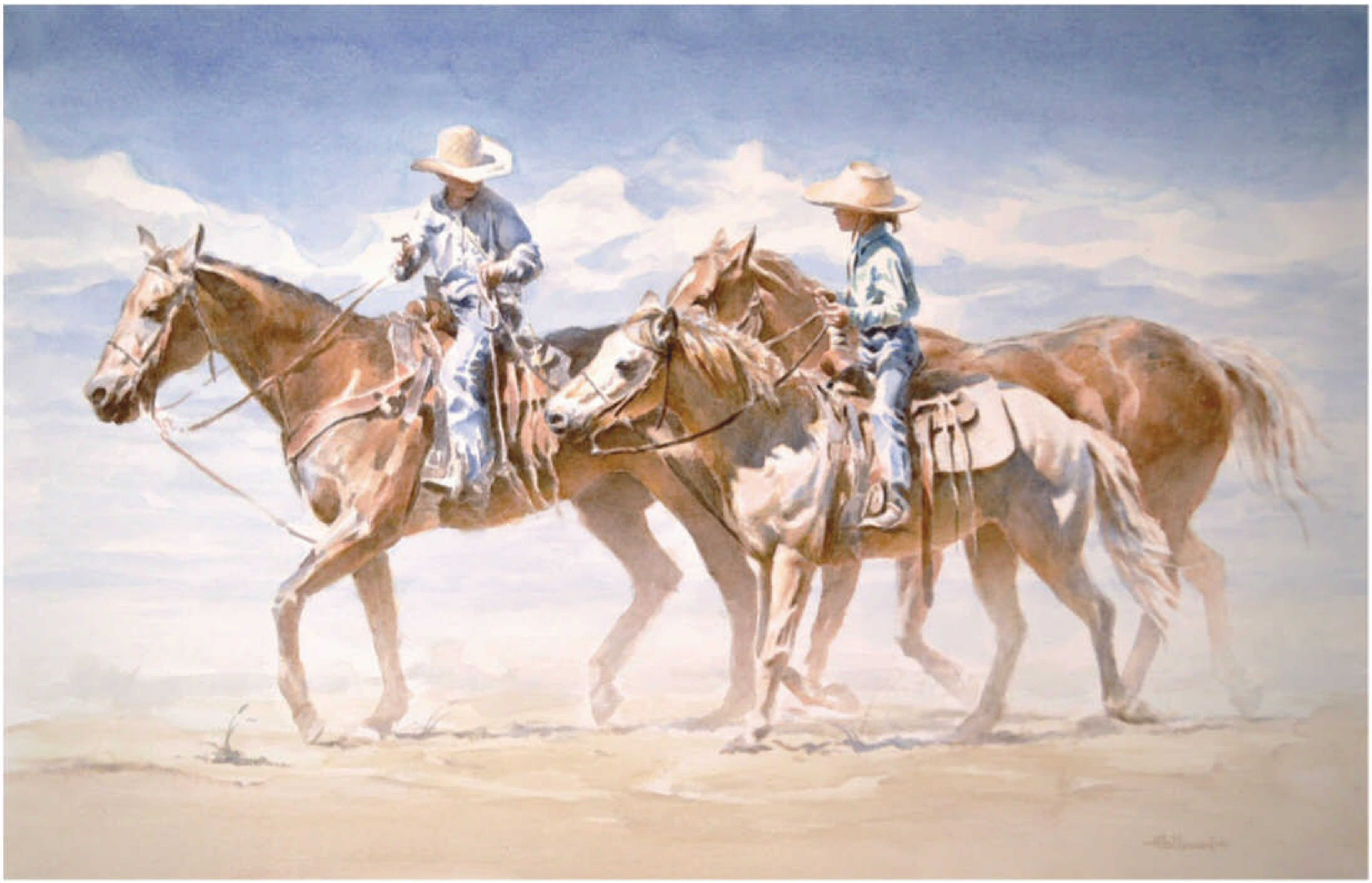
But Holloway is not afraid to exit his comfort zone and explore new directions. For both CLOSE AT HEART and HUMBLED AND PATIENT, he traded in his watercolors for wine. Several years ago, he was asked to submit a work to a local fundraiser that also featured a wine-tasting event, and the idea of using wine as a medium took root in his imagination. He experimented with pinot noir, merlot, and cabernet sauvignon; many turned a red-orange color that he didn’t like. He eventually settled on a two-year-old Robert Mondavi merlot because it yielded a lush shade of violet when applied to cotton watercolor paper. “Red wine contains tannins and chromogens, organic substances used to make ink and dye,” Holloway says. “It’s challenging to use compared to watercolor because it stains like ink and it can’t be lifted out or moved around.”

HOLLOWAY WAS born in Boulder, CO, in 1972 but grew up mostly in the Yampa Valley. As a youngster he enjoyed drawing, especially houses, and wanted to be an architect someday. Life was not easy for Holloway and his mother. “My mom struggled financially and moved us around to [live with] different family members,” he says. “In the third grade, I attended six different elementary schools.”

In the summers, Holloway recalls, the two would live in their car parked on a riverbank, or they would camp in the mountains. They chopped their own wood and hauled water, and Holloway says he used an outhouse until he was in high school. Sometimes food was scarce; he remembers his mother opening a McDonald’s dumpster one night to look for food. The artist says he isn’t uncomfortable sharing stories like these from his hardscrabble childhood. “The truth is the best, and it probably helps explain why I paint what I do,” he says.

On a positive note, Holloway says, his mother showered him with praise, always saying that he was her “masterpiece.” There were other good things, too: “I think one of my greatest lessons as a child was being allowed to get bored and figure out what to do on my own. I spent a lot of time in nature,” Holloway says. “We didn’t have a television, so drawing and creating were always a good way to pass the time. I always had a bicycle or skateboard and was able to roam as I pleased.”

When he was 17, he moved into his own apartment and went to work full time—cooking, waiting tables, housekeeping, and anything else that provided a paycheck. Several years later, in 1992,



Late Morning Walk, watercolor, 18 x 28.

he returned to Boulder, where his uncles owned a successful sign-painting business. That's where Holloway learned elements of design and color, and in his spare time, he created his own drawings in pen or pencil.

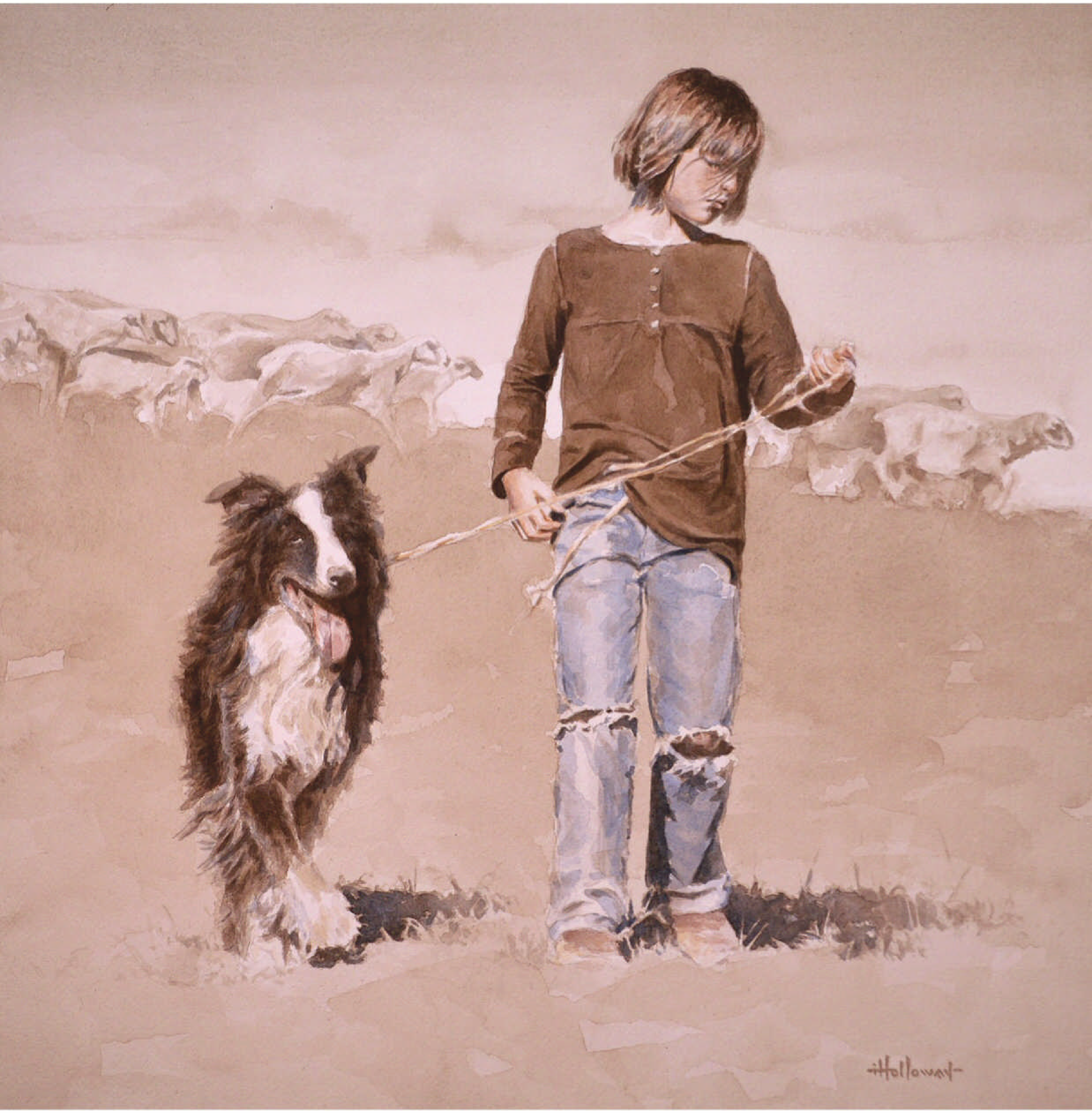
He eventually married, and in 1995 the couple settled back in the Yampa Valley. For more than a decade he worked as a carpenter, building houses up and down the valley from Craig to Steamboat Springs. But in 2008 he suffered serious injuries while on the job. After two shoulder surgeries and months of physical therapy, he was forced to quit, unable to do the strenuous work. The couple sold their house, downsized, and as Holloway puts it, "My wife took the reins of bringing in a paycheck. I took over the housework, homeschooled our daughter, and started to paint again."

Initially he struggled to learn the techniques of watercolor painting. Holloway credits a local artist, Jane Hume, with coming to his rescue. Hume sized up his situation and offered a bit of advice: "You need better paper." One day she showed up at his front door with sheets of Arches watercolor paper as well as an armful of western art magazines, thereby setting the stage for a major turning point in his career. "I was painting still lifes and landscapes but searching for more satisfying subject matter," he says. "The western art was like a light coming through the clouds."

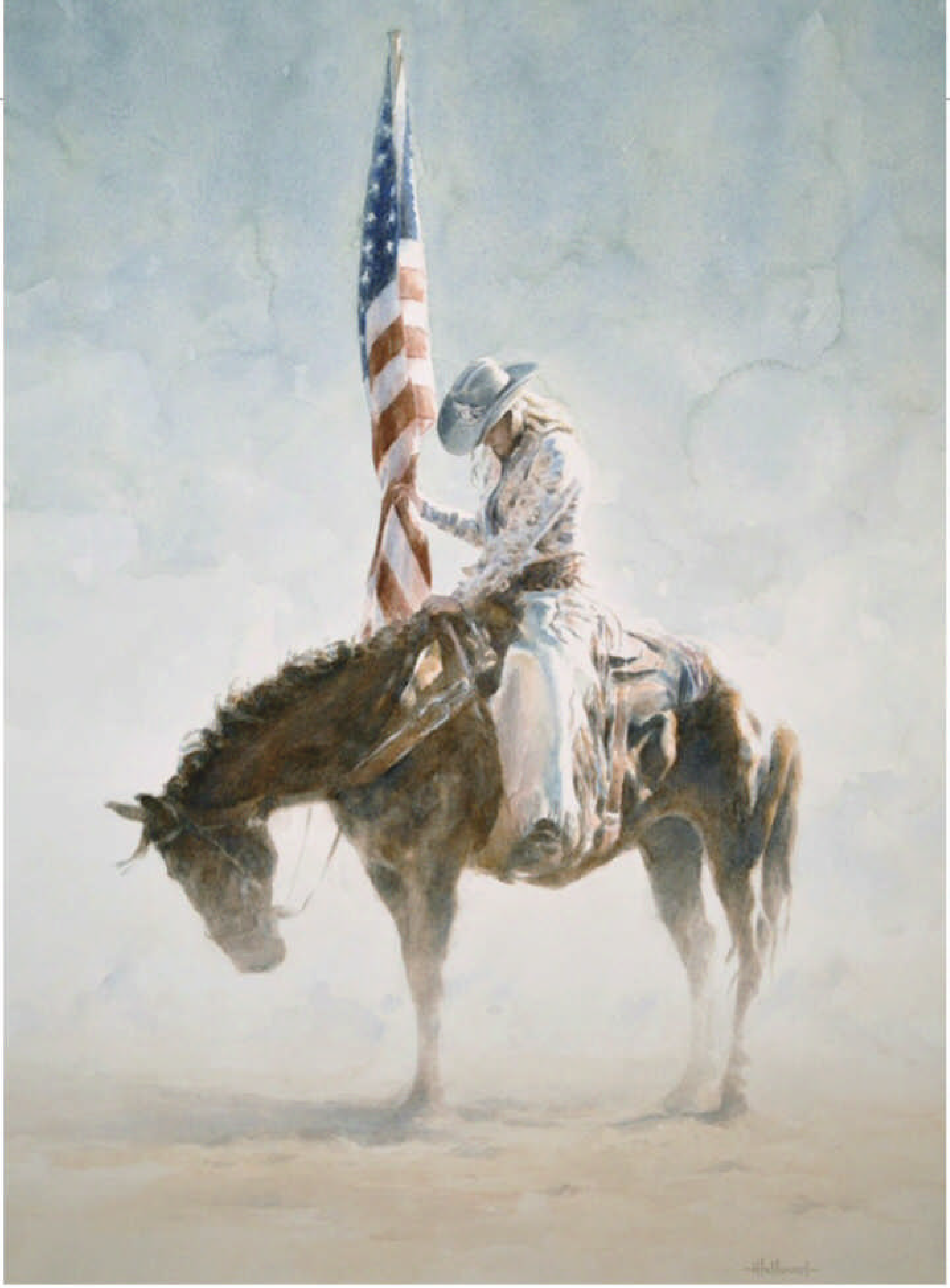
Holloway began participating in local art shows and eventually was asked to teach watercolor classes at Colorado Northwestern Community College in Rangely. When he wasn't teaching, he continued to work hard in his studio, and his efforts soon yielded rewards: In 2012 he was juried into the well-regarded Mountain Oyster Club Western Art Show in Tucson, AZ, and a year later he was invited to display his works in the prestigious National Watercolor Society show.

TODAY HOLLOWAY lives on 7 acres just outside of Craig. His three children are grown, and he shares the empty nest with his wife Jennifer, three dogs, three cats, and 20 chickens. Recently he relocated his studio from the mudroom of the house to the historic Yampa Building in downtown Craig, a former elementary school. The room features tall windows that flood the space with light. Plants line the windowsills, and two cowboy hats hang on a post nearby.

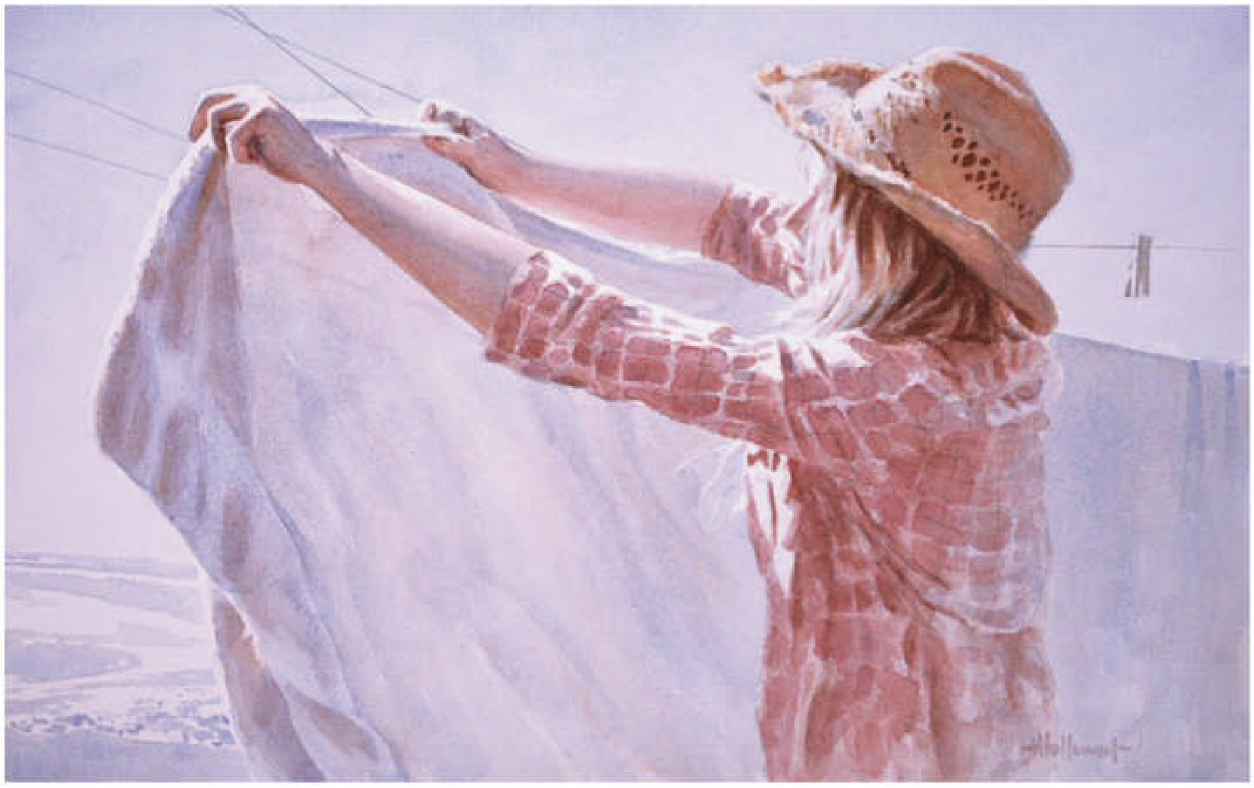
On this August day, Holloway is considering some of the recurring themes in his work. He enjoys exploring the



▲ **Shepherd's Daughter, watercolor, 16 x 16.**
▶ **Pin-Up Girl, watercolor, 10 x 16.**



Queen's Prayer, watercolor, 28 x 18.



ideas of honesty, resilience, patience, humility, and beauty because he hopes to see these qualities in himself and in humanity in general. "Many of my paintings are also about feminine empowerment and strength," he says. "I think it's because I watched my mom struggle, and that is also a topic of the times we live in now. I tend to focus on images of women and children because my wife and kids are the driving force of my life."

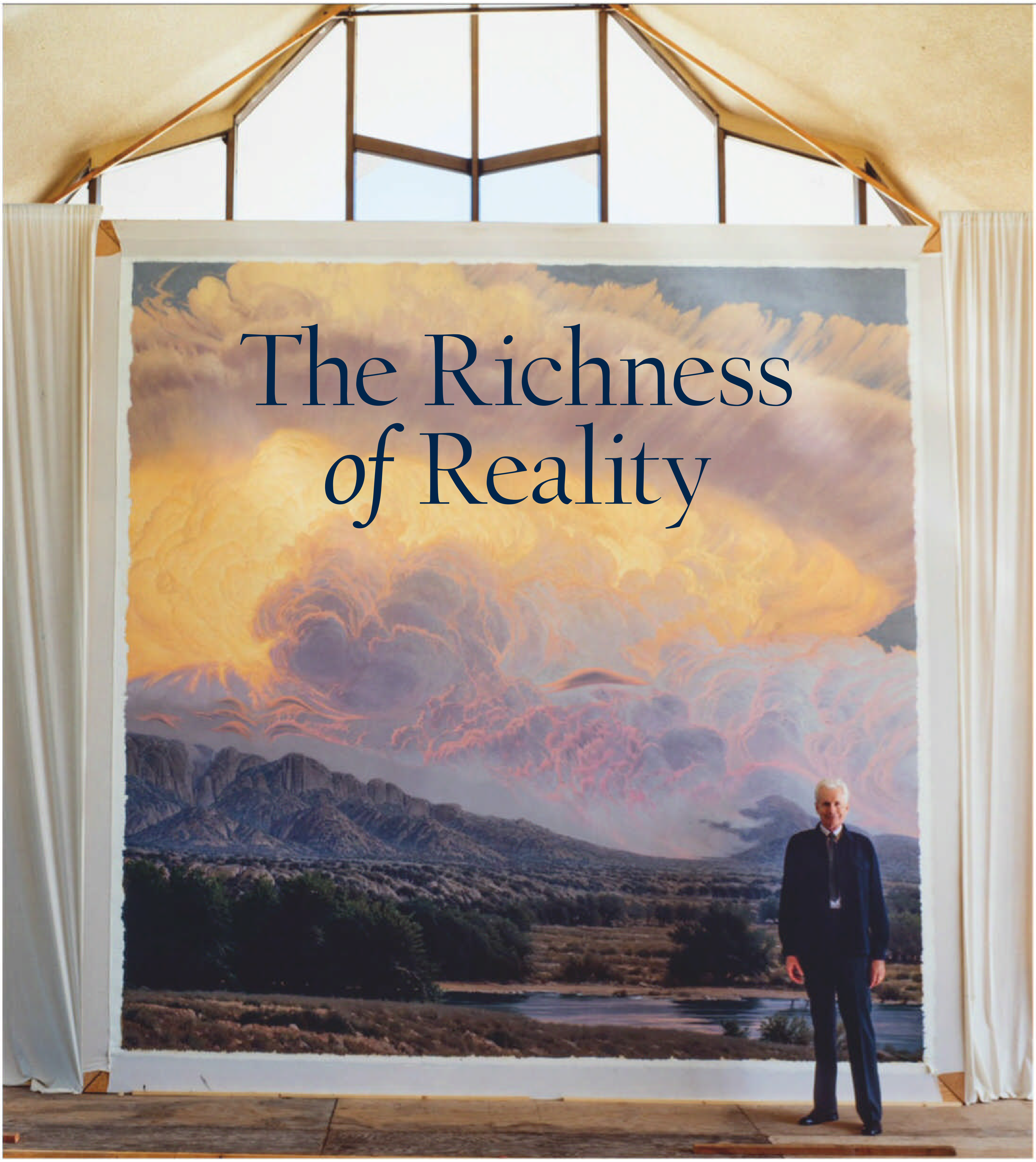
As this story was going to press, the artist had started work on his next project. The curator at the Museum of Northwest Colorado in Craig has commissioned Holloway to create the largest watercolor in the world, measuring 10 by 16 feet. The painting that currently claims that title, at 8 by 15 feet, hangs at the Massachusetts Museum of Contemporary Art. Holloway's massive masterpiece will depict a cowboy on horseback galloping through a western landscape, conveying a sense of power and freedom. "I'll paint the piece flat on the museum floor and tiptoe around it wearing two layers of socks on the area I'm not painting that day," he says. "I may have to use my kitchen mop for the larger washes. I don't know yet, but that's what makes it fun."

The museum will unveil the finished piece on Friday, December 4, along with a show of Holloway's recent works. Shortly thereafter, he'll return to the Coors Western Art Exhibit & Sale in Denver for the third year in a row; last year he sold all six of his paintings on opening night. Indeed, things are going well for the artist these days. Summing up his goals, he says simply, "Over time I hope that my body of work becomes a portrait of the western way of life and spirit that still exists here." ❖

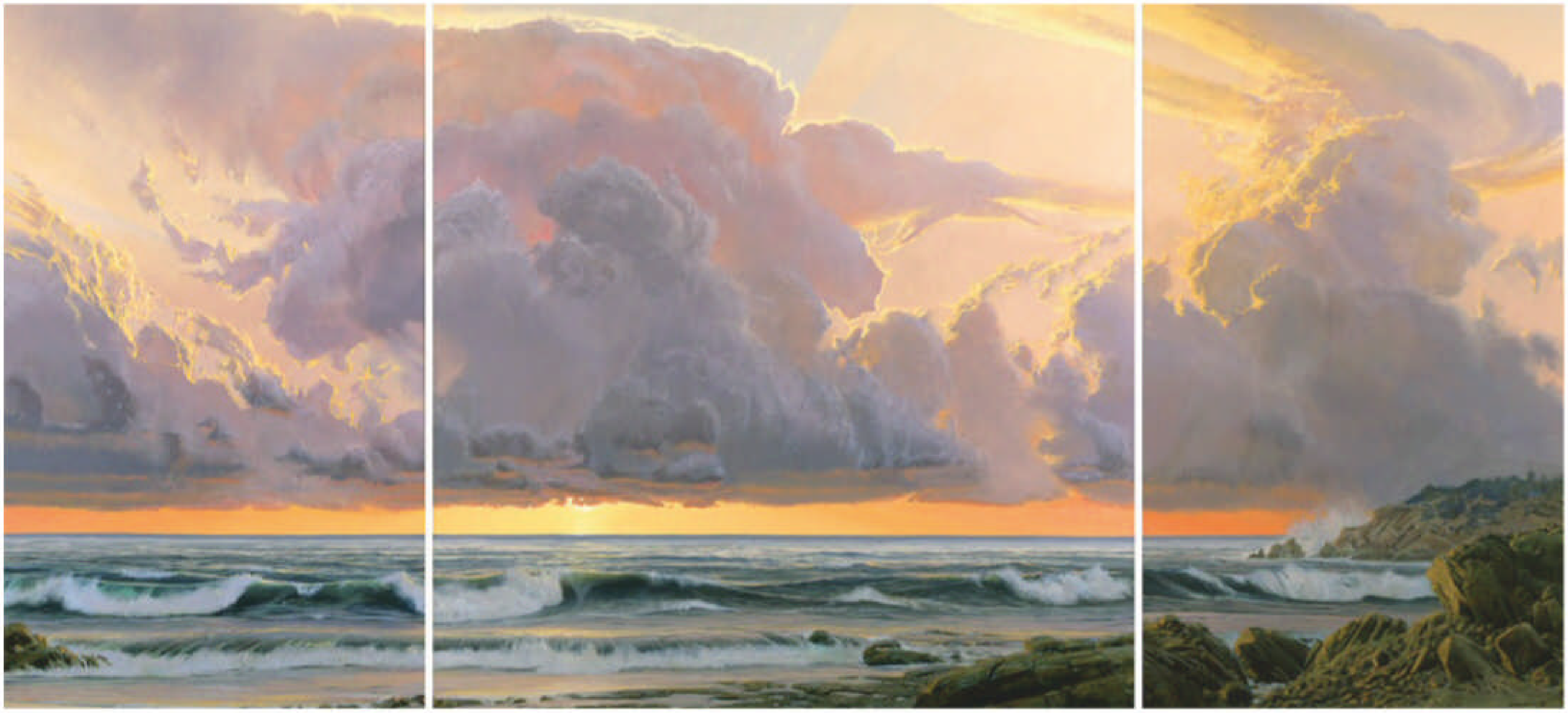
Bonnie Gangelhoff is a contributing editor at *Southwest Art.*

See more of Holloway's work at www.southwestart.com/featured/holloway-i-oct2020.

The Richness of Reality



AN IMPRESSIVE NEW BOOK HONORS
THE LIFE *and* WORK
OF PAINTER WILSON HURLEY



▲ **Model of California Suite, 1992, oil, 48 x 108. The Noble Foundation, Ardmore, OK.**
◀ **Wilson Hurley standing in front of the unmounted center panel of the New Mexico Suite at the National Cowboy & Western Heritage Museum, Oklahoma City, OK.**

The widely recognized landscape artist Wilson Hurley (1924-2008) is the subject of a new coffee-table book titled The Life and Art of Wilson Hurley: Celebrating the Richness of Reality. *Written by Hurley's wife, Rosalyn Roembke Hurley, it chronicles the artist's journey through careers as a pilot and a lawyer before his commitment to painting at the age of 40. The book's foreword by the late Peter H. Hassrick, director emeritus of the Buffalo Bill Center of the West, is reproduced here with permission from the publisher. For more information, visit www.wilson-hurley.com.*

*

WILSON HURLEY lived and looked and loved larger than life. From his perch on the west side of the massive Sandia Peak in Albuquerque, he set as his stage a view of the New Mexican skyline that spread beyond imagining to the west over a seemingly endless desert horizon. He gazed upon this glory through his days and evenings and made it his own special world. As summer thermals filled the limits of the vista before him, forming into anvil giants that would bring rain and thunder in their wake, he found his muse. As he turned east, out his front door, he encountered the rouged profile of the great mountain on which he dwelled, and there, too, he found his muse. And as he trekked and flew among the geomorphic spectacles of the West that became his larger studio, from Wyoming's Teton Range to Arizona's Grand Canyon, he found yet another muse. His heart tugged the whole of his ample being into a world of inextricable union between man and nature—one that demanded the full embrace of his physical, spiritual, and creative self and defined him as a man and an artist.

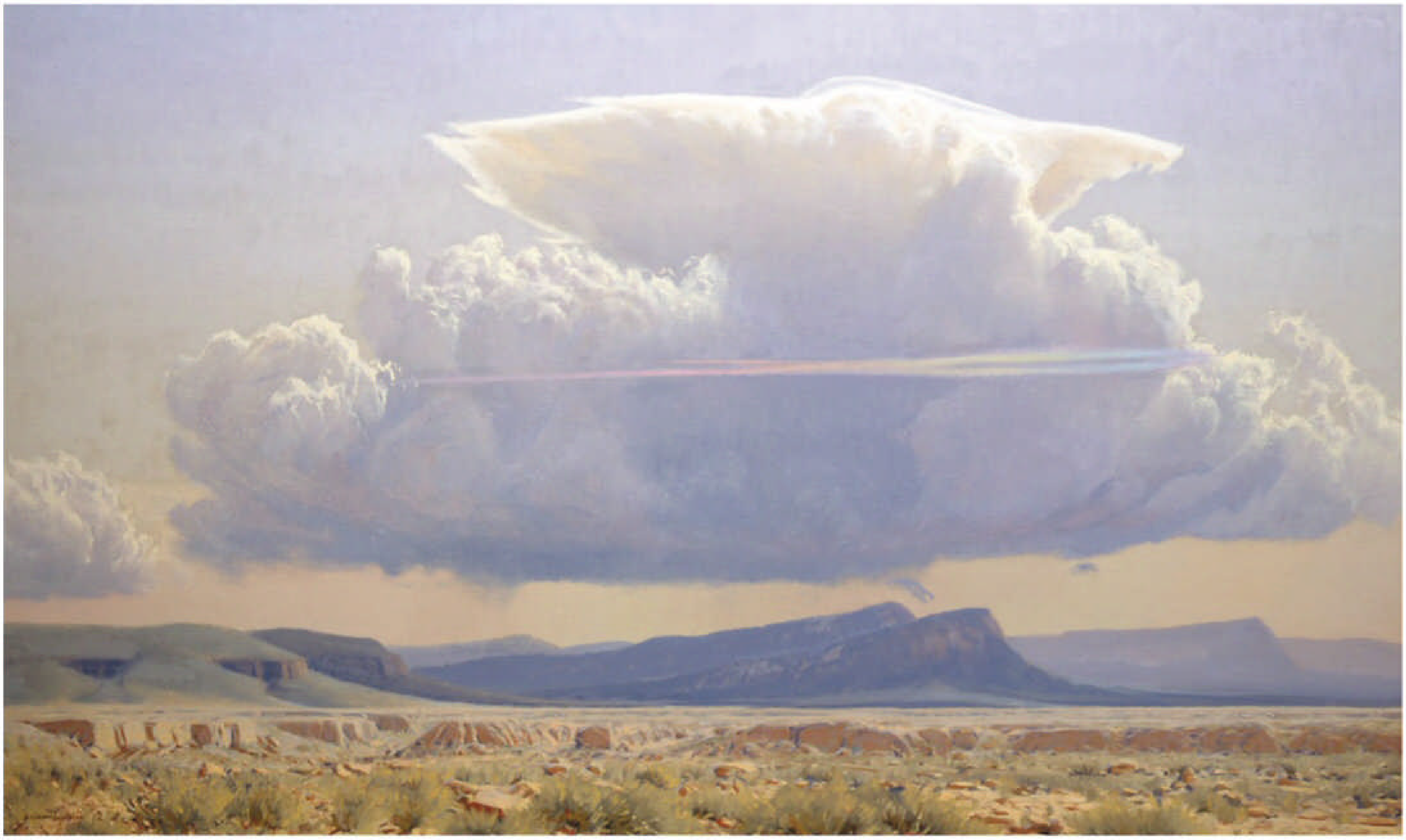
His were not solemn meditations on a Thoreau-sized forest pond, but rather, boisterous proclamations of vast scale considering the dynamics of Earth's most spectacular marvels. His largest commission came in the early 1990s from what is known today as the National Cowboy & Western Heritage Museum in Oklahoma City. These were five monumental murals of the nation's grandest natural wonders, and he painted them all as triptychs, a historically spiritual format that lifts the works out of the ordinary, mundane world and into one of divine otherworldliness. Using his brushes, paints, and inordinate dexterity, Hurley wed the majesty of Earth's most magnificent features with a heavenly, theatrical domain. Together, combining his tools and his vision, he strove to pay tribute to the world's most histrionic and revered topographies. One is as awed standing before these canvases as one would be if posed as a supplicant in Notre-Dame in Paris. But in his triptychs, Hurley contrarily turns the viewer outward to absorb the grandeur of nature's cathedral, unbounded by walls and lit not by the reverent glow of stained-glass windows but by the exuberance of sunlight's most inspiring, deferential grace.

Once Hurley finished the five murals, he was quoted as saying, "They show a view of the world passed through another's mind." This resonates with the thinking of two of Hurley's favorite standard-bearers from a bygone generation, Thomas Moran and George Inness. Those aesthetic pioneers were each convinced of the notion advanced by their contemporary, the French writer Émile Zola, that art was defined as "nature seen through a temperament." Hurley's disposition was shaped to accept Zola's dictum and embrace what Moran once wrote: "The grandest, most beautiful, or wonderful in nature would, in capable hands, make the grandest and most beautiful or wonderful pictures." Both Moran and Hurley were emotionally equipped to stand up to the challenge of being interlocutors positioned between humble mankind and the overwhelming measure in which nature presents herself from time to time.

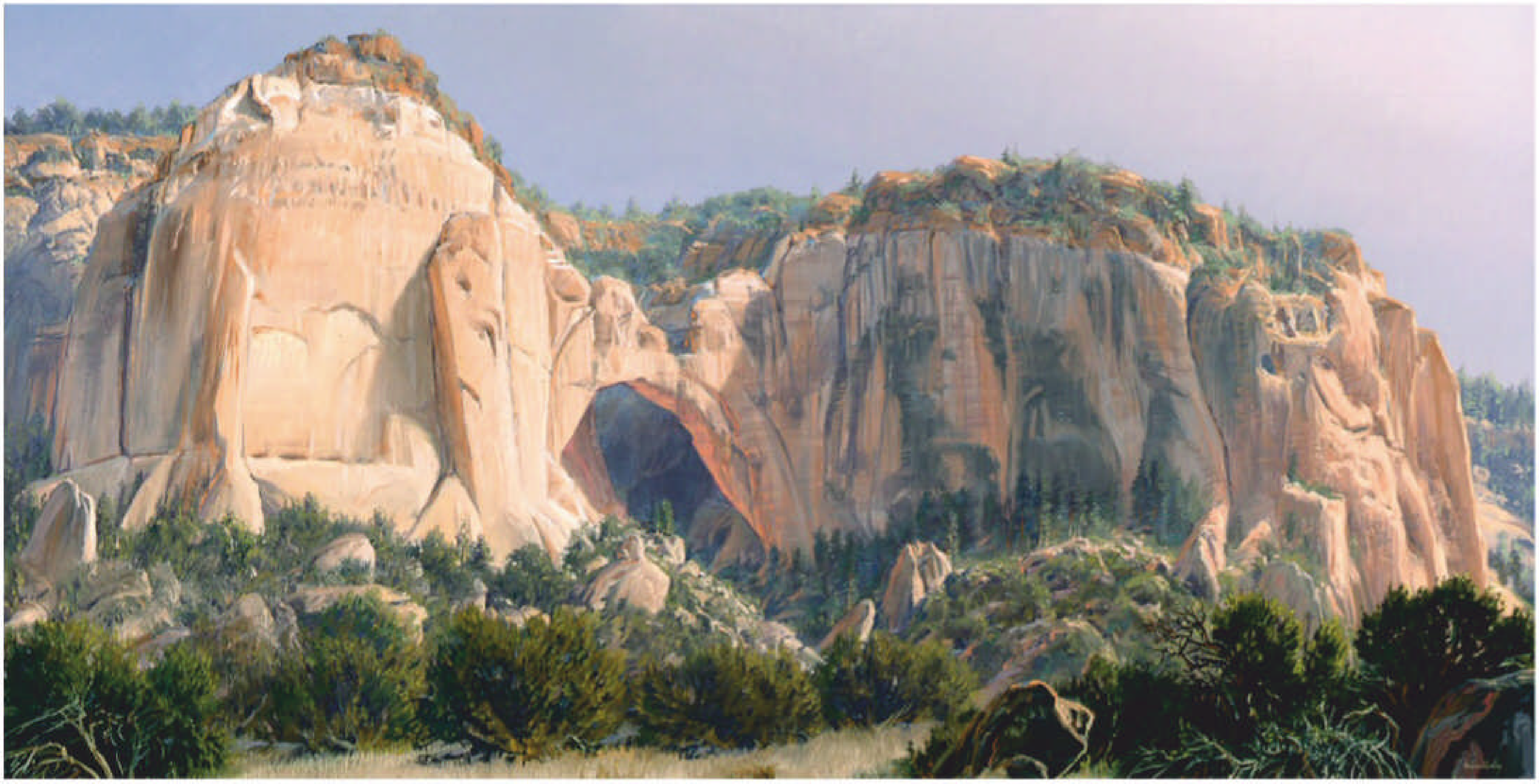
IN HURLEY'S depictions, nature is essentially devoid of living things like wild animals and humans. Hurley as a sentient being, though, openly welcomed his fellow man. He exuded gentility, urbanity, and an exceptional degree of savoir faire. No one could have been more personable, more distant from the shadow of misanthropy. Yet, his vision reached beyond the corporeal. The insertion of animate things in his landscapes would have been a mistake—they would have diminished and deflected from the splendor and joy that he so relished. His viewers would have been left pondering the wrong things, the narrative rather than the existential power of nature's reality. He, the artist, accepted the role of chronicler. He, the artist, became nature's voice ... silent yet imposing, internal yet shared.

This tension between picturing the human saga and rendering the landscape by itself had its antecedents in the early career of the 19th-century grand master landscapist, Albert Bierstadt. Torn between focusing on Native people of the West like the Sioux and the Shoshone and scenes of the ineffable Wind River Mountains, Bierstadt chose to include them both prominently in his first major western canvas, THE ROCKY MOUNTAINS, LANDER'S PEAK. The reviewers demurred, however, claiming that he needed to select one or the other, but not the pair. The esteemed critic James Jackson Jarvis, for example, opined that the picture was confusing, with the Indians "detracting from its principal features, besides making it liable to the artistic objection of two pictures in one." Bierstadt, with real regret, abandoned the Indians.

Hurley's approach to landscape painting, though often associated with the legendary, master painters of the late 19th-century West like Bierstadt and Moran, was in fact quite distinct. The two earlier grand-manner scene painters were guided by pre-Darwinian perceptions of nature in which the physical essence of landscape was considered providential and the pictures that they created were representations of moral principles. This teleological approach to nature's rendering had been common since the 1830s and was strongly reinforced by the venerated British critic John Ruskin (Moran's prelate) and noted American scientists like Louis Agassiz (Bierstadt's close friend). While those painters universally



A Cumulus Cloud Building Over 4th of July Peak, 2003, oil, 36 x 60.



La Ventana, 1993, oil, 30 x 60.

believed in evolutionary geology evidenced in the newly articulated theories of glaciation, rather than the idea of a singular, cataclysmic biblical event like the great flood, their scientific vision was fundamentally tempered by Transcendentalist underpinnings.

Hurley's vision was rather more empirical, more observational, and more objective. His experience as an Air Force fighter pilot brought him into direct contact with the sky, its wonders, and its most fundamental realities. In describing a landscape painting he called A CUMULUS CLOUD BUILDING OVER 4TH OF JULY PEAK, Hurley articulated its wonder without a hint of emotion or mystical tint. His was an unbiased scientific explication:

> *The sun has heated the surface of the land to where the air over the top of the valley floor is so hot it is showing the color of the sky at the horizon. We can see from the flat bottom of the cloud that the atmosphere has cooled and can no longer carry moisture. So, looking up we can see where the dew point is. About half-way up the cloud there is a thin veil acting as a prism showing wispy rainbow colors across the surface. This prismatic effect is caused by ice crystals, so we know where the freezing level is, and up in the very top of the cloud we see its shape turning flat with a kind of smoky edge. It is very cold at this point, about -30 degrees, and the warm cloud is flattening out beneath the stratosphere. This is the way the sky reveals its secrets all the time.*

This is also a time when a pilot, skilled as Hurley was, wants to alter his course.

From the date that Hurley embarked on the full-time life of a landscape painter, in 1965, he became the Nestor of a whole generation of similarly inclined artists. For example, the devoted student of nature's moods, the talented landscapist Curt Walters, started painting around 1973. But as Walters struggled with his art, he soon sought out the tall, lanky aficionado from Albuquerque as a teacher. The acolyte would later proudly claim that he gratefully "learned about the academics of painting from Wilson Hurley." In their sessions together, Hurley not only inculcated in his friend the foundational techniques of his craft but also much about the spirit of his personal interaction with his subject as well. Walters would come to echo Hurley's sentimental side as he sought his own personal slant on the definition of art as an expression of "the interaction between the emotional content of the day and my own feelings."

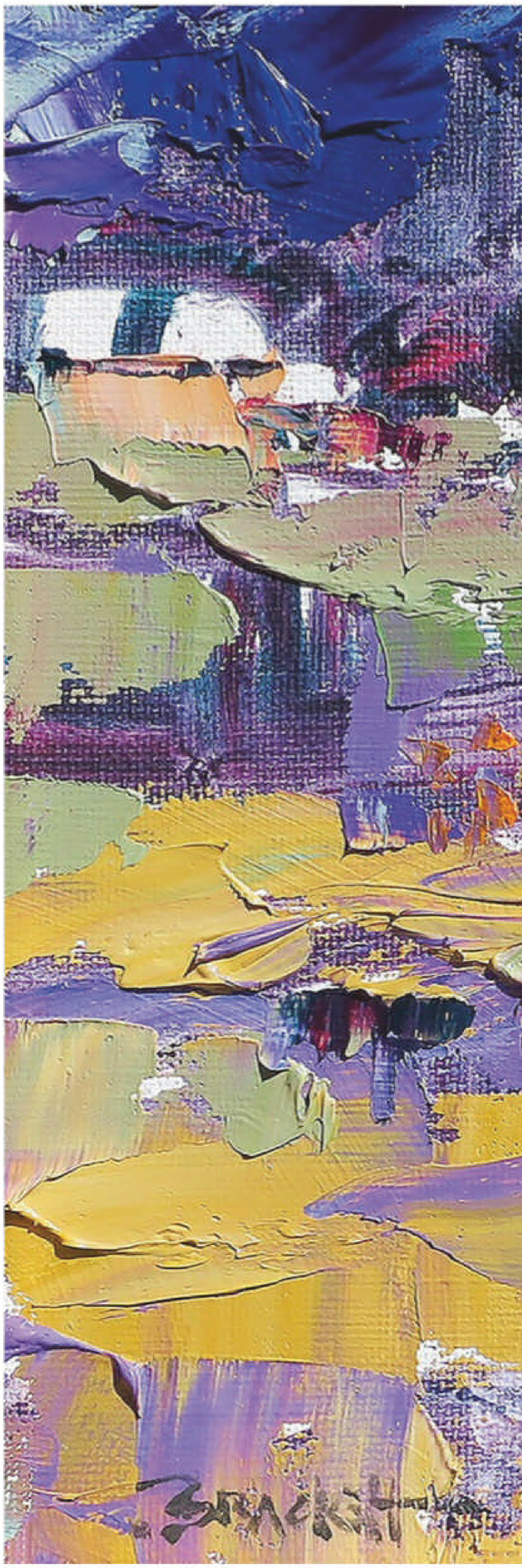
Hurley's paintings carry another profound message beyond the pictorial celebration of the western landscape, the exploration of the sublime in nature, and the emotive balance between the humble self and the bewildering mysteries of the planet. In addition, his works serve as expressions of patriotic symbol. They represent national emblems of an exalted America, not symbols sullied by today's political wrangling or biased recriminations, but ones brimming with a praiseworthy, universally adored narrative in which the nation plays out its most ambitious self-evaluations and comes up proud. ◆

See more of Hurley's work at www.southwestart.com/featured/hurley-w-oct2020.

State OF THE Art Market

SIX GALLERY INSIDERS SHARE SAGE OBSERVATIONS *for* CHALLENGING TIMES

BY NORMAN KOLPAS

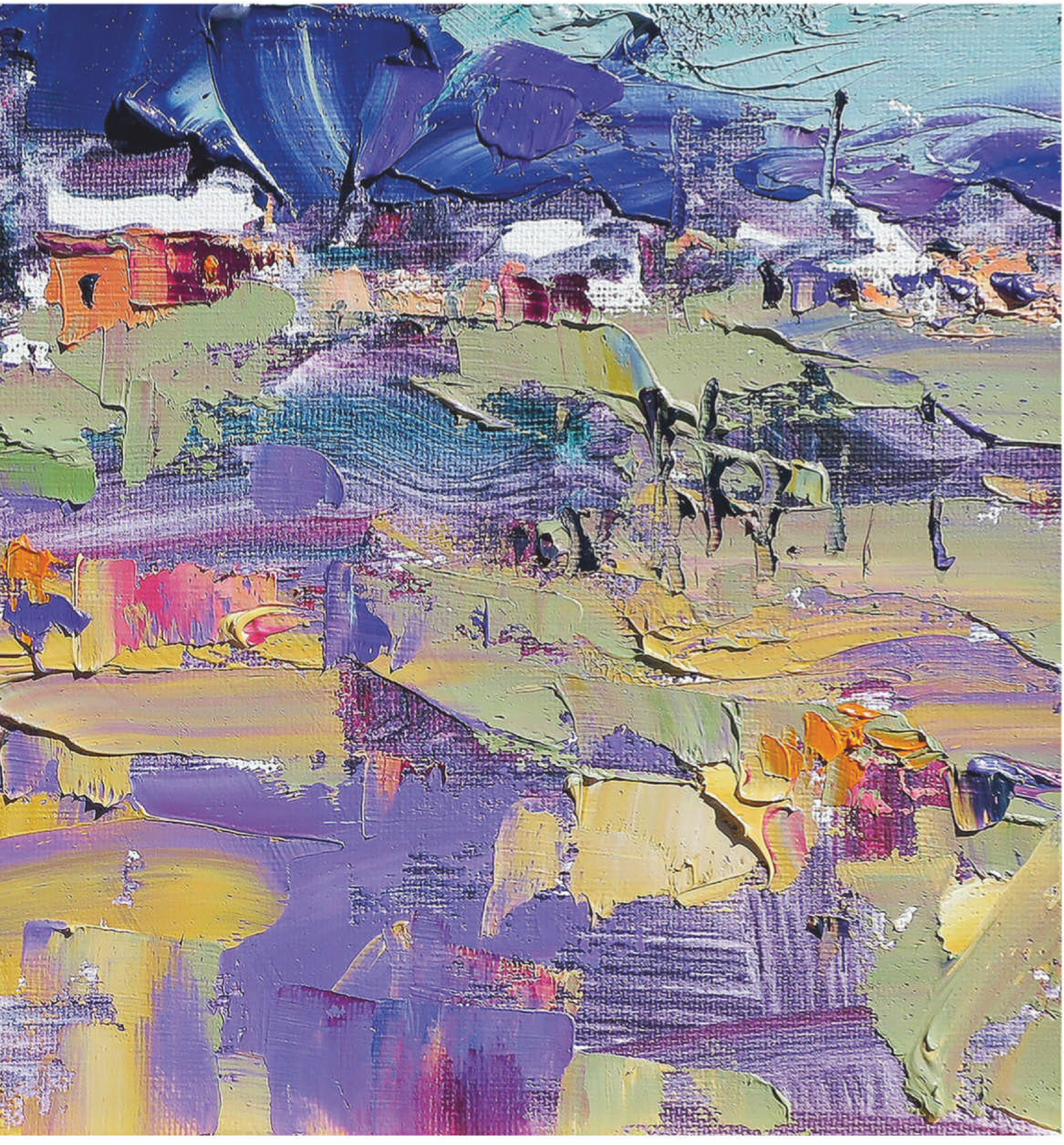


LESS THAN A YEAR AGO, few of us could have imagined that life would soon be turned upside down by a global pandemic. How has this upheaval affected the western art world so far? We sought answers from six established gallery leaders: Ventana Fine Art owner Connie Axton and Manitou Galleries manager Cyndi Hall, both in Santa Fe, NM; Ann Korologos, owner of Ann Korologos Gallery in Basalt, CO; Saks Galleries owner Mikkel Saks in Denver, CO; Beau Alexander, owner of Maxwell Alexander Gallery in Los Angeles, CA; and Jeff Wilcox, manager of Wilcox Gallery in Jackson, WY.

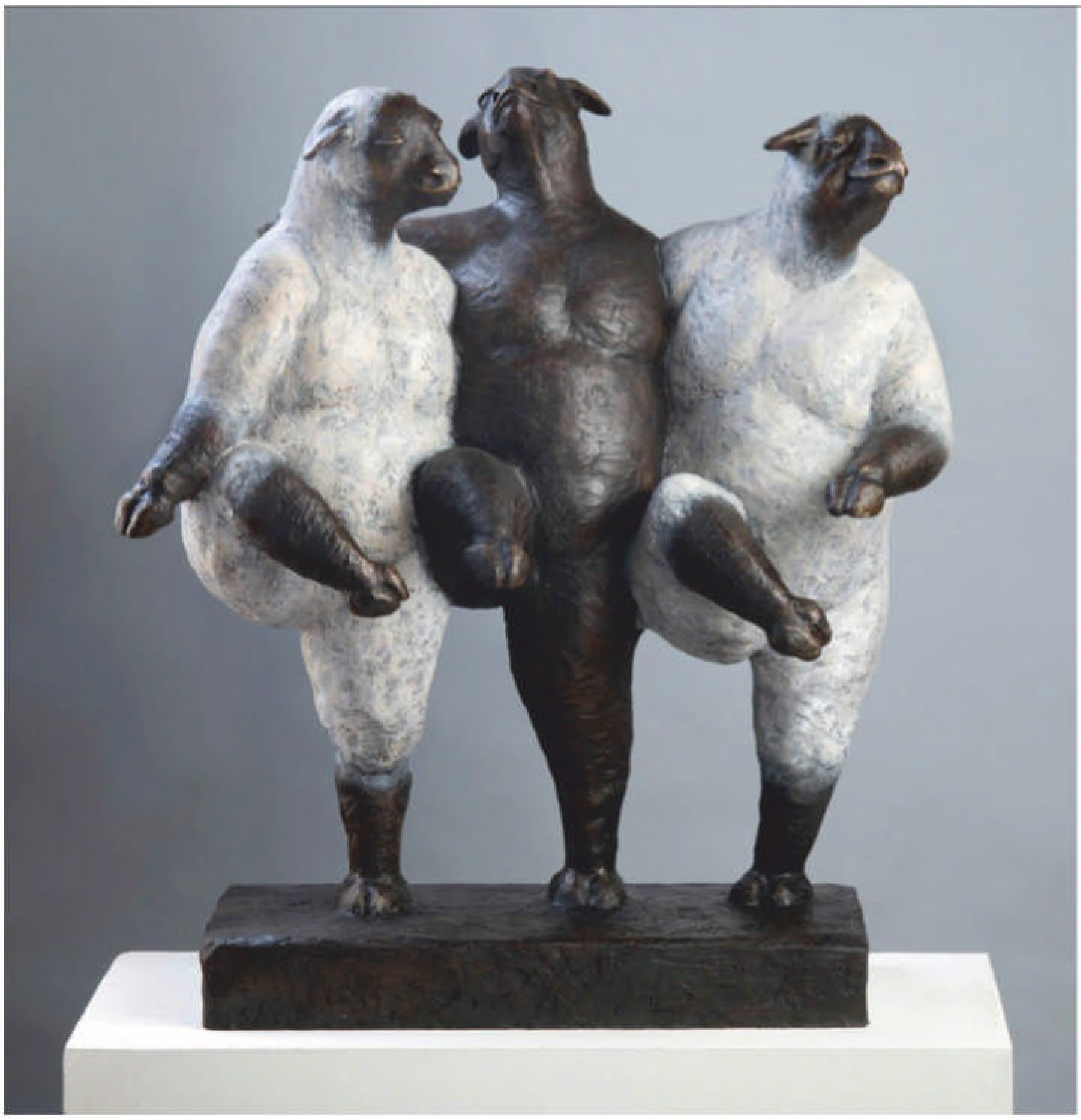
Throughout this challenging period, these experts have kept their businesses going and their staffs employed, caring for the artists they represent and looking after collectors' needs. Their insights and comments may well enlighten and inspire you.

Closing & Reopening

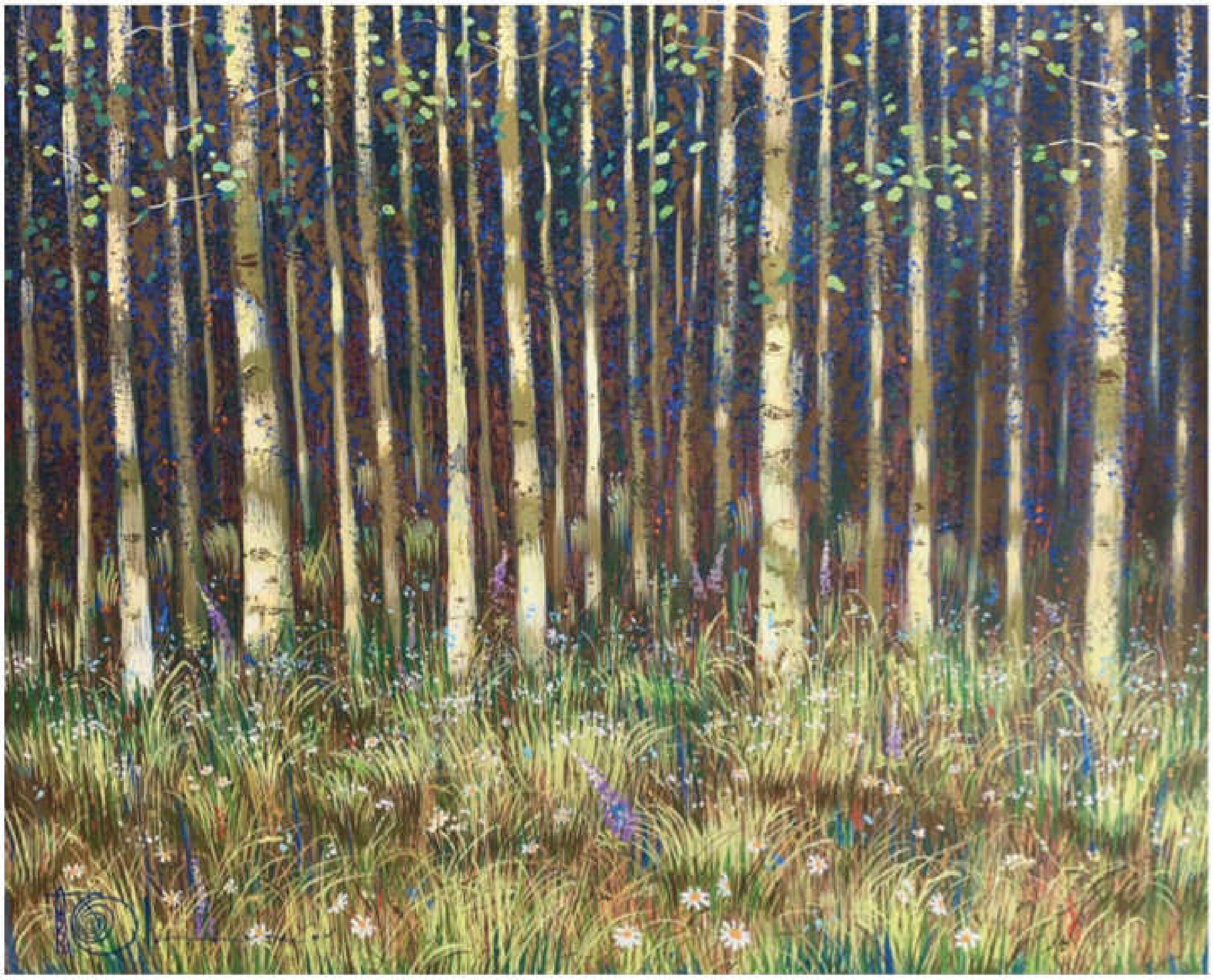
The most immediate impact of the pandemic on galleries was that last spring, like businesses everywhere, they had to lock their doors for weeks or months, depending on state or local government



Don Brackett, Mystic Mountain, oil, 8 x 10, Manitou Galleries.



Giuseppe Palumbo, One More Time, bronze, 43 x 38 x 21, Ventana Fine Art.



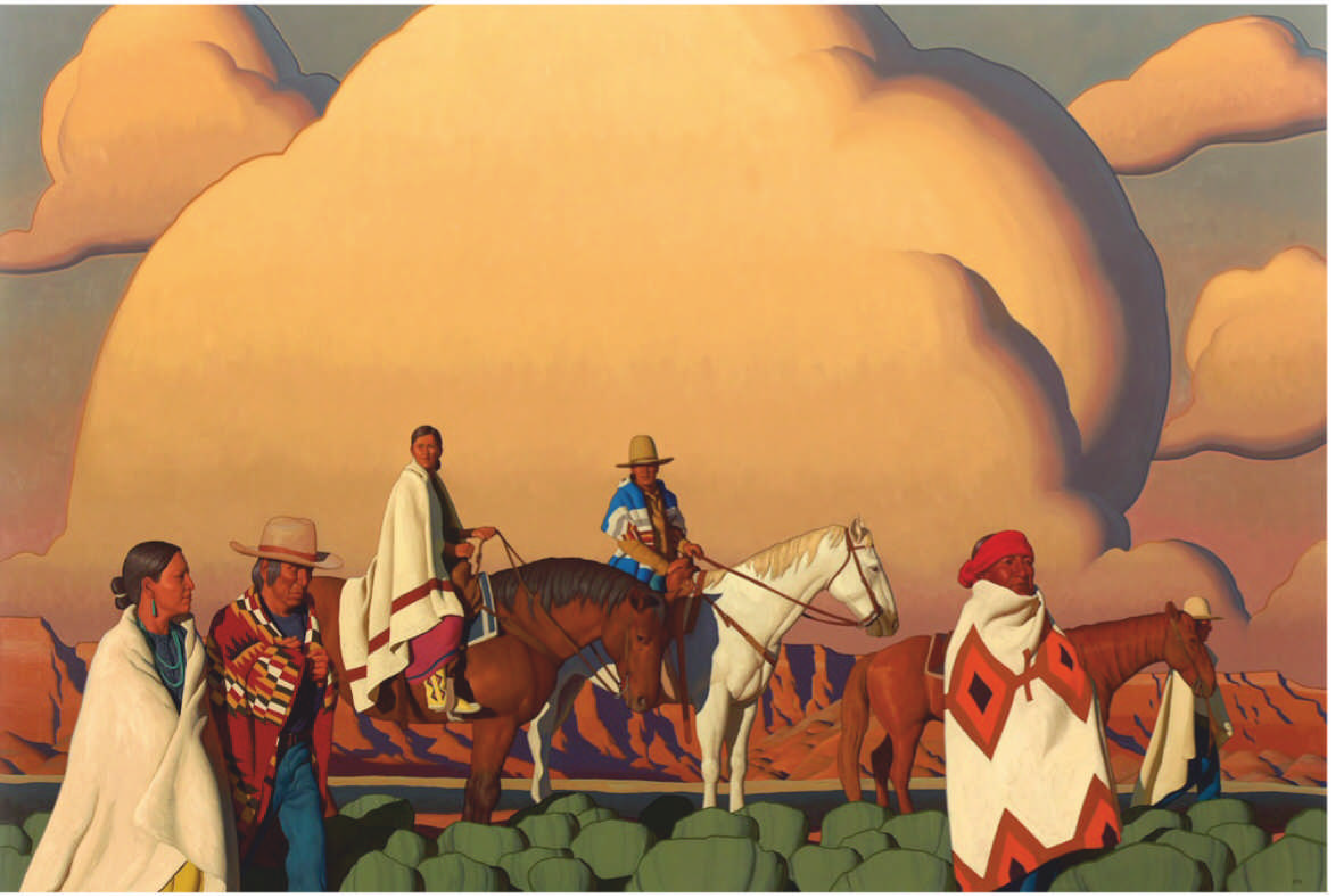
Olga and Aleksey Ivanov, Aspen Grove Summer, egg tempera, 16 x 20, Saks Galleries.

directives. How galleries have fared since the lockdown ended has depended largely on their location and their preparedness for conducting business online.

In a town whose economy relies so much on tourism and is known for its almost 300 art galleries, Santa Fe has felt the downturn seriously. A state-mandated 14-day quarantine for anyone arriving from outside New Mexico's borders, as well as the cancellation of the annual Indian Market in mid-August, made the city's streets as devoid of visitors in the summer as they usually are during winter's slow season. Now, notes Connie Axton of Ventana, "there are empty spaces" where some galleries used to be. Jackson, WY, another gallery-rich location that thrives on tourism, felt a similar impact: "The first two and a half months were a bummer," says Jeff Wilcox. But then, he adds, "in summer we went from a trickle to a roar." Uncertainty, of course, still lingers, fueled by the latest case numbers reported in the media. Says Cyndi Hall of Manitou, "You'll have 10 really great days and then you'll think, 'Oh my goodness, are we going to get shut down again?'"

Galleries elsewhere have had their own government-required shutdowns and their own local rebounds. "We were closed for two months," says Mikkel Saks of Saks Galleries in Denver's upscale Cherry Creek neighborhood. "But Denver is a boomtown right now. Ever since we reopened our doors in late May, business has been fabulous." In the small Rocky Mountain town of Basalt, Ann Korologos Gallery has also been doing exceptionally well since the state allowed the doors to reopen. "Our sales now are way up from recent years," says Korologos.

The same holds true for Maxwell Alexander Gallery in downtown Los Angeles, which was among the "nonessential" businesses the city ordered to close their doors in mid-March. "Yet, in April 2020, we literally doubled our sales over April 2019, and that wasn't a bad month last year," says Beau Alexander. The following month, their solo show for gallery superstar Logan Maxwell Hagege was "the highest-grossing show we've ever had, period, right in the thick of the pandemic shutdown. It's bizarre, espe-



Logan Maxwell Hagege, The Song at Sunset, oil, 96 x 144, Maxwell Alexander Gallery.

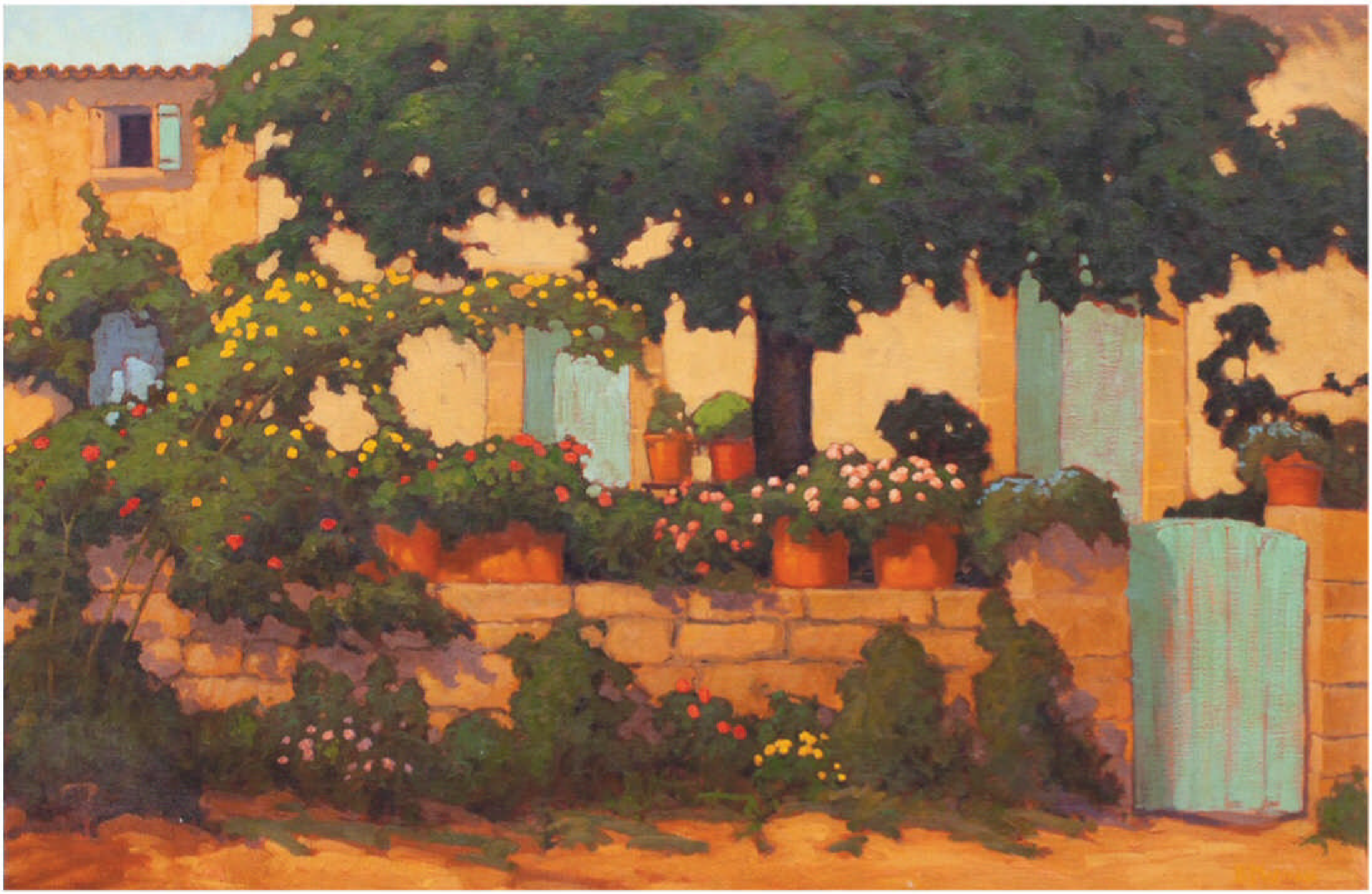
cially when I know that so many people out there are struggling." What makes those results even more remarkable, says Alexander, is that he has kept his gallery doors closed, opening them only by appointment—with collectors appropriately masked, hand-sanitized, and socially distanced, of course, as all six galleries now require of visitors while the pandemic persists.

Brave New Digital World

Each expert we spoke with credits the online world for enabling them to persevere through the current vicissitudes. Korologos and her team built a virtual presence for the gallery back in 2010, three years after she bought it, as a strategic way to support the business. "We may be a midsize gallery in a small town," she says, "but thanks to digital, we have a big footprint with a reach that is national and international." Alexander, too, felt well equipped to deal with the challenges. "I'm already used to operating my business via social media, email, and phone, so I immediately fell back on that. A lot of our collectors are in places like Texas, Montana, and Colorado and are already used to doing business that way."

All of the galleries have become even more creative in their online activities since the spring shutdown. "We said the trick was to be innovative and ahead of the curve," says Cyndi Hall at Manitou. In her case, that meant not only exploring new media but also knowing when to scale it back. "We were one of the first galleries around to figure out Zoom openings," she says. "But as people have been getting back into the workforce and having to videoconference, they got Zoom fatigue. So we slowed that down and tried to find other ways to fit into collectors' lives without being disruptive."

One effective solution Hall and others found has been to create videos to post online and on social media. "We've had all our artists make their own two- or three-minute videos, showing us what their studios look like or special techniques they've developed," she says. Hall mentions a brief video that artist Sushe Felix shot in mid-August demonstrating how she makes her ethereal acrylic paintings. "In its first three days on social



Barry McCuan, Bonjour, oil, 24 x 30, Ventana Fine Art.

media, it had more than 1,200 views and so many comments," Hall says.

Similarly, Beau Alexander produces a five- to 10-minute video walk-through of each new exhibition—including one for a show this month on contemporary landscapist Brett Allen Johnson—that aims to capture a visitor's point of view, "stopping in front of each artwork and then stepping in closer to look at it in detail." He also provides images of the paintings in frames, the better to help buyers imagine them hanging in their homes.

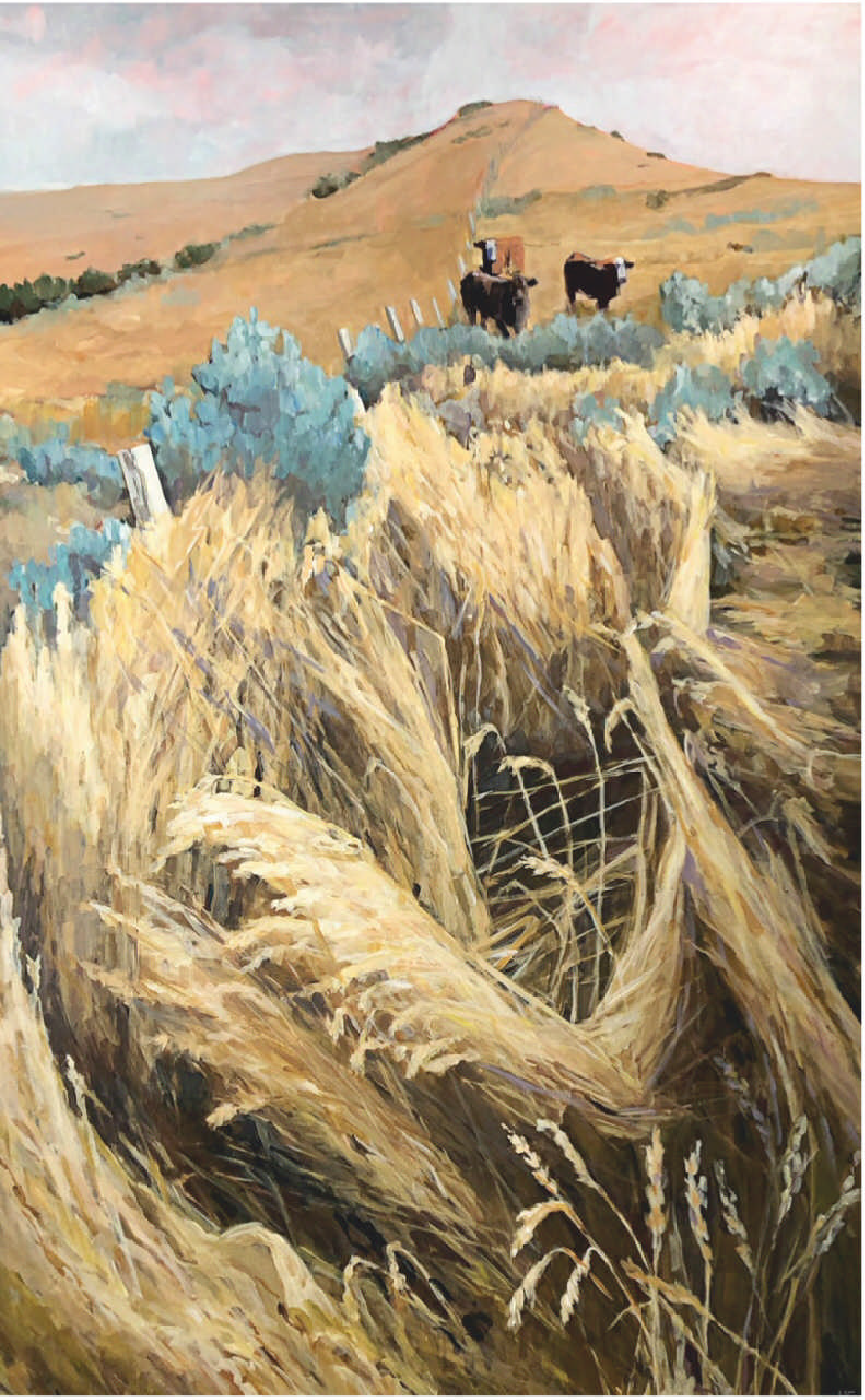
Connie Axton and her gallery staff have been streaming live interviews with artists during virtual opening nights for new shows. But they also asked themselves, "What can we do to promote our other, equally important artists who aren't having one-person shows this year?" That led them to film two informative, professionally produced videos for their website and social media: one looks at painters Doug Dawson, Dick Evans, Barry McCuan, Margaret Nes, Mary Silverwood, and John Nieto; the other features sculptors Mark Yale Harris, Cassidy Watt, Jim Agius, Giuseppe Palumbo, Jimmy Cook, Roger Martin, and Brittany Weaver.

Mikkel Saks, while swearing off in-person openings until early next year, has worked with his staff to create online themes promoted through social media. This month's is realism, featuring works by artists Anna Rose Bain, Olga and Aleksey Ivanov, Andrea Kemp, and Jane Jones. "They use the techniques of the old masters," observes Saks, "to express the sentiments of modern society." Cyndi Hall and her colleagues at Manitou, meanwhile, have been thinking about new show themes "that explore truly impactful ideas. In times like these, we have that responsibility," she says. To that end, they're considering one show on New Mexico buildings that have had particular impacts on art, and another on "how you express the idea of family, friends, and loved ones through art that isn't figurative."

In short, all of the galleries are bringing considerable imagination into play to breathe new excitement into the gallery experience at a time when many people can't or won't actually visit. Says Axton, "We're making sales, but we're working twice as hard as we ever have."

Art Lovers Respond

Without exception, each gallery representative marvels at the enthusiasm shown by longstanding and new collectors alike for purchasing art during the pandemic. Ann Korologos eloquently sums up the reason with a favorite quote from legendary dancer and choreographer Twyla Tharp: "Art is the only way to



Heather Foster, Tall Grass, acrylic, 48 x 30, Ann Korologos Gallery.

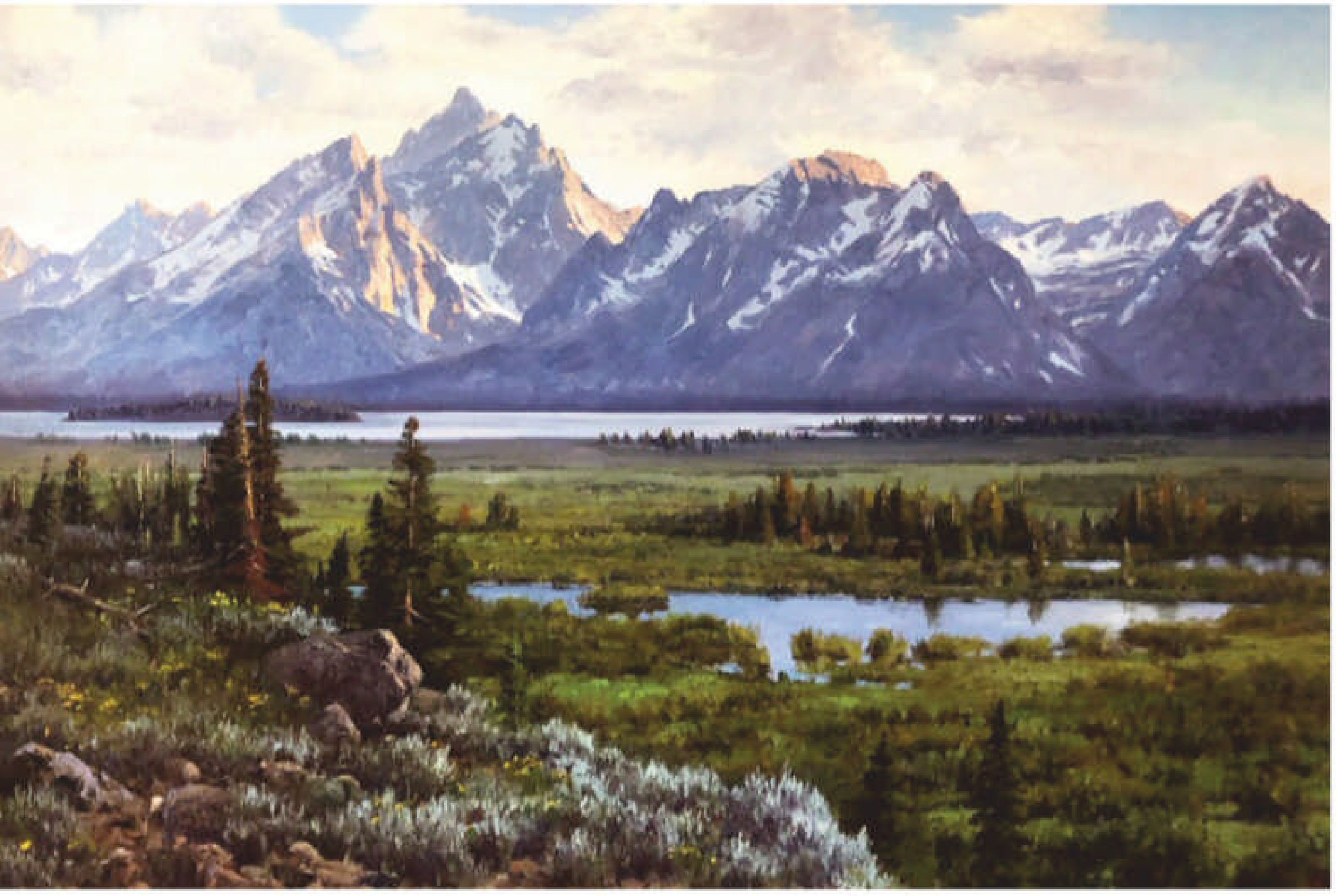
run away without leaving home."

At a time when fewer people want to leave the shelter of home, art offers a sense of escape through the appreciation of human creativity and the world's beauty. Notes Mikkel Saks, "People can't travel, they're not spending money on vacations, and they can't eat out. They're looking at their walls and thinking, 'Maybe we should get something nice to look at.'" Jeff Wilcox says that many of his customers have been snapping up works by his father, impressionist painter and gallery founder Jim Wilcox, as well as bronzes by respected sculptors like Sandy Scott, Tim Shinabarger, and J. Christopher White—clear signs that work by well-established artists, and art that is literally substantial, holds appeal. Connie Axton adds, "Art is something people can control. If they find the piece that moves them"—whether online or in person—"they can even send us a picture of their room and we'll Photoshop the painting on their wall," so they can see how it will look. Most of the other galleries provide buyers with that same service.

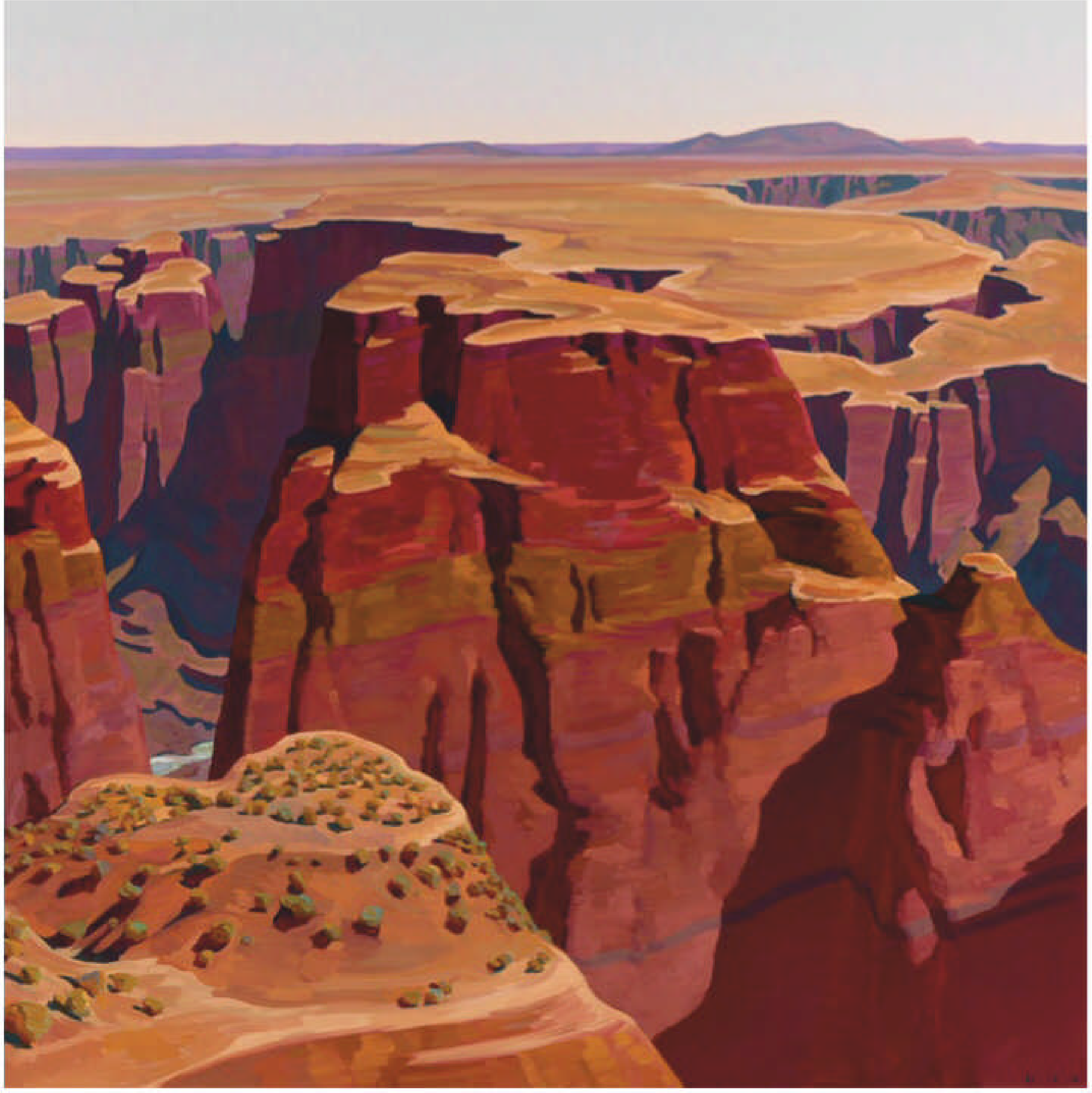
Nor are longtime buyers the only ones venturing into the art market. "We were really shocked that people who had never collected before were buying," says Cyndi Hall. "They were looking for some sort of distraction that made them happy. And a lot of people expressed that they were also really fearful for the livelihoods of the artists."

Speaking of how artists have been faring: Most of the gallerists report that their artists are doing well—concerned about staying safe, of course, but still industriously at work in their studios. Says Beau Alexander, "Initially, across the board, everyone was unsure and a little worried. A lot of the artists were checking in with me, asking me what the temperature of the market was and feeling apprehensive about the future. I let them know that things are going well and people are buying." Now, however, he says the artists he represents seem to feel more at ease. "After all," he adds with a chuckle, "look at an artist's lifestyle. It's really not much different from quarantine."

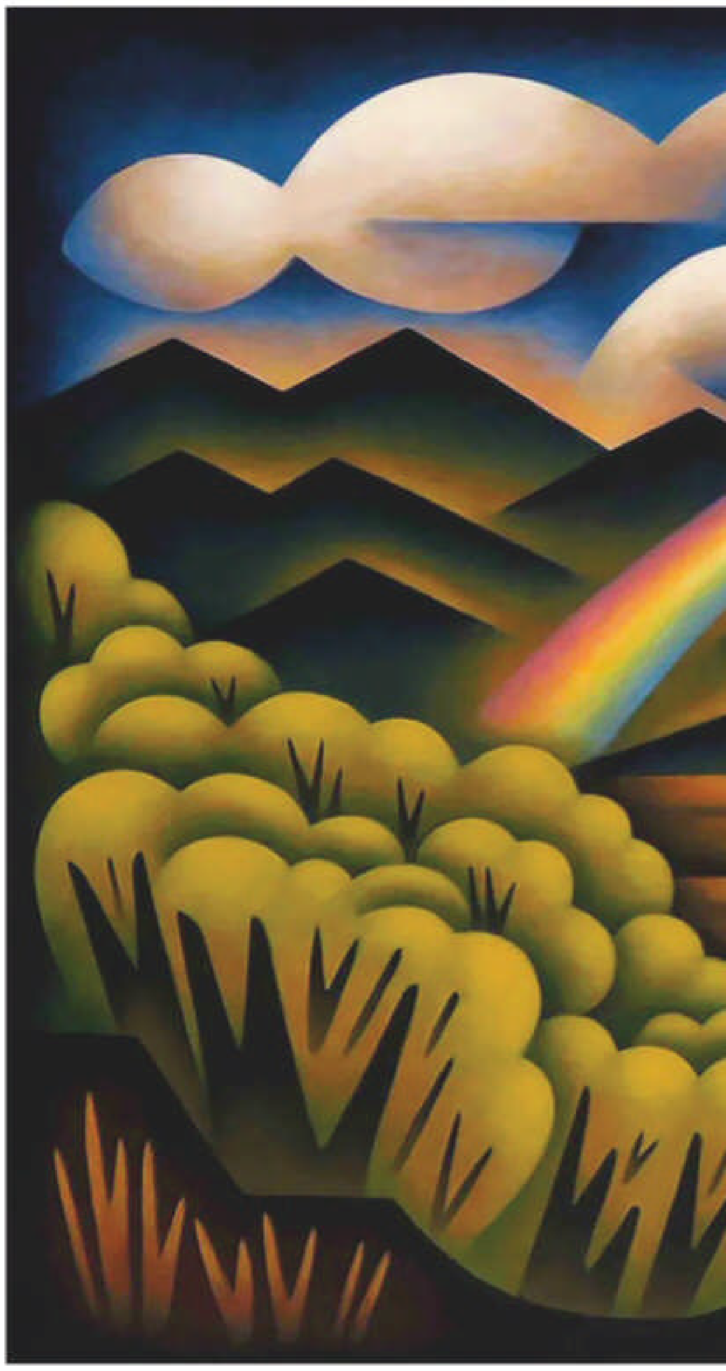
Indeed, sheltering at home may even produce some positive effects for artists.



Jim Wilcox, Mountain Garden, oil, 40 x 60, Wilcox Gallery.



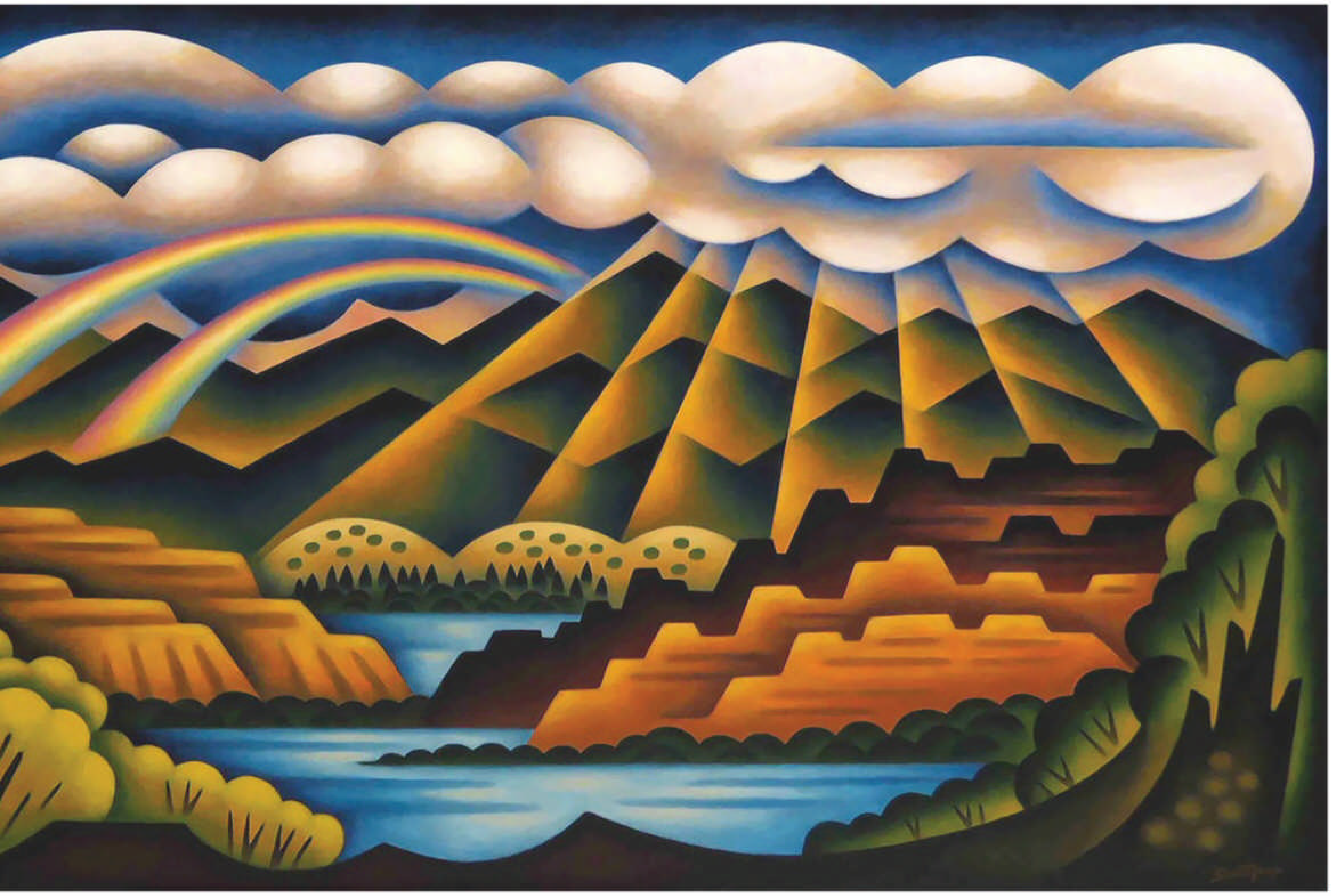
Brett Allen Johnson, The Little Colorado, oil, 38 x 38, Maxwell Alexander Gallery.



During the shutdown, observes Mikkel Saks, "I think maybe they're working a little bit harder, exploring new territory." Cyndi Hall has seen the same phenomenon, citing New Mexico painter B.C. Nowlin as an example. "He's doing suites of paintings that are completely brand new yet absolutely recognizable as his work," she says. "And they're selling."

Human Kindness

As is often the case in the midst of shared adversity, there have been some remarkable expressions of the human spirit. Consider, for example, an artistic take on the coloring book, whose popularity has surged during the pandemic: Manitou Galleries invited its artists to contribute black-and-white line art based



Sushe Felix, Don't Stop Believin', acrylic, 36 x 72, Manitou Galleries.

on their paintings for a 30-page digital coloring book, which they distributed free to clients. It featured a wide variety of images from gallery regulars including Nocona Burgess, Sharon Markwardt, and Kim Wiggins. "Our artists really are like family," says Cyndi Hall.

In a moving example of art's healing power, Connie Axton describes a recent sale: "A long-standing customer saw some of John Axton's paintings on our website and sent me an email that he was interested in buying a particular one if it was still available. I called him. He was in the hospital recovering from Covid and was going home at the end of the week. And that art meant something to him. 'I don't know where I'm going to put it,' he told me, 'but I'm going to find room.'"

Often, the love comes right back to the galleries from their artists and clients. Many of Manitou's clients have taken to stopping by its two locations, which are open but relatively quiet with so few tourists in Santa Fe. "They bring us desserts, or produce from their gardens," says Hall. "One even handmade us a bunch of masks with peace signs, to cheer us up."

Don Brackett, a longtime Manitou artist who lives in Taos, recently stopped by the gallery unannounced, carrying an armload of 14 small, framed paintings he'd done. "He lined them up along the wall and told us that there was one painting for each of us who worked in the gallery, and we should take our pick," Hall recalls. "On the back of each one, he had written, 'Thank you for all of your hard work during this pandemic.'"

We all would do well to repeat such words of gratitude to everyone—artists, gallerists, collectors, and more—who is working so hard right now to keep the state of the western art market strong. ◆

Norman Kolpas is a Los Angeles-based freelancer who writes for *Mountain Living* and *Colorado Homes & Lifestyles* as well as *Southwest Art.*

See more work from the galleries mentioned here at www.southwestart.com/featured/state-of-art-oct2020.

Women In Art

MEET 11 ARTISTS
FROM THE WEST
WHOSE WORK
SPANS MANY
GENRES & STYLES

Carmen Drake

Where do you live and work? I live and work on our farm located in the small town of Carthage, NC. We have 15 acres here at Oak Hollow Farm and Studios, where we remodeled an original 1901 homestead that serves as my studio and a space for hosting workshops with nationally recognized instructors.

What are your favorite subjects to paint? My favorite subjects to paint are currently flowers from my gardens, treasures found in nature, and antiques that I have collected over the years.

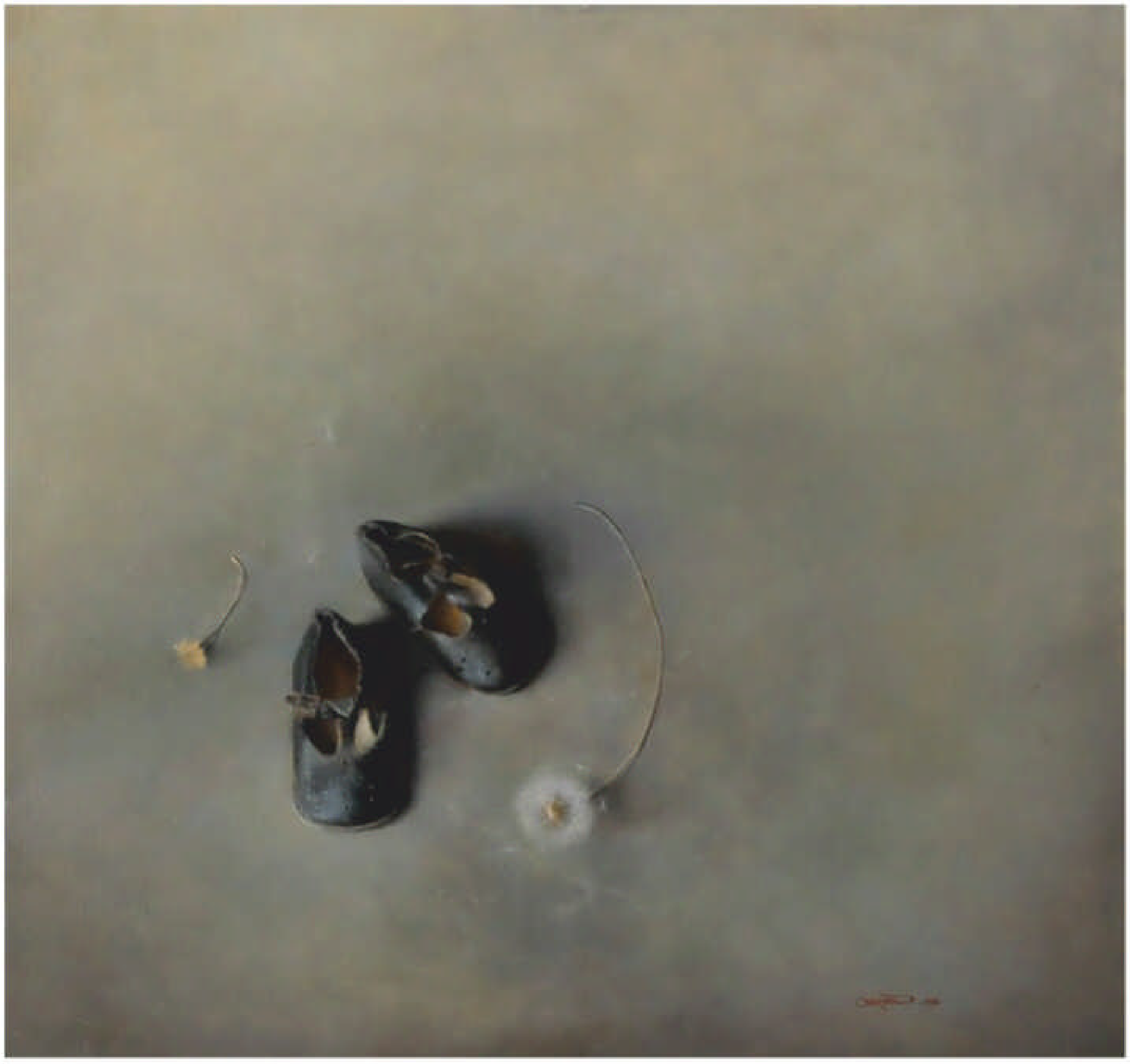
How would you describe your style? Classical realism with impressionistic influences. Some of my inspirations come from Emil Carlsen, William Merritt Chase, Henri Fantin-Latour, and Henk Helmantel, just to name a few.

Where did you study art? I was awarded the Special Operations Foundation Scholarship, which allowed me to attend the Academy of Classical Design for three years, and then I studied with Paul S. Brown for three years. I continued my education by taking a series of workshops with other classically trained painters.

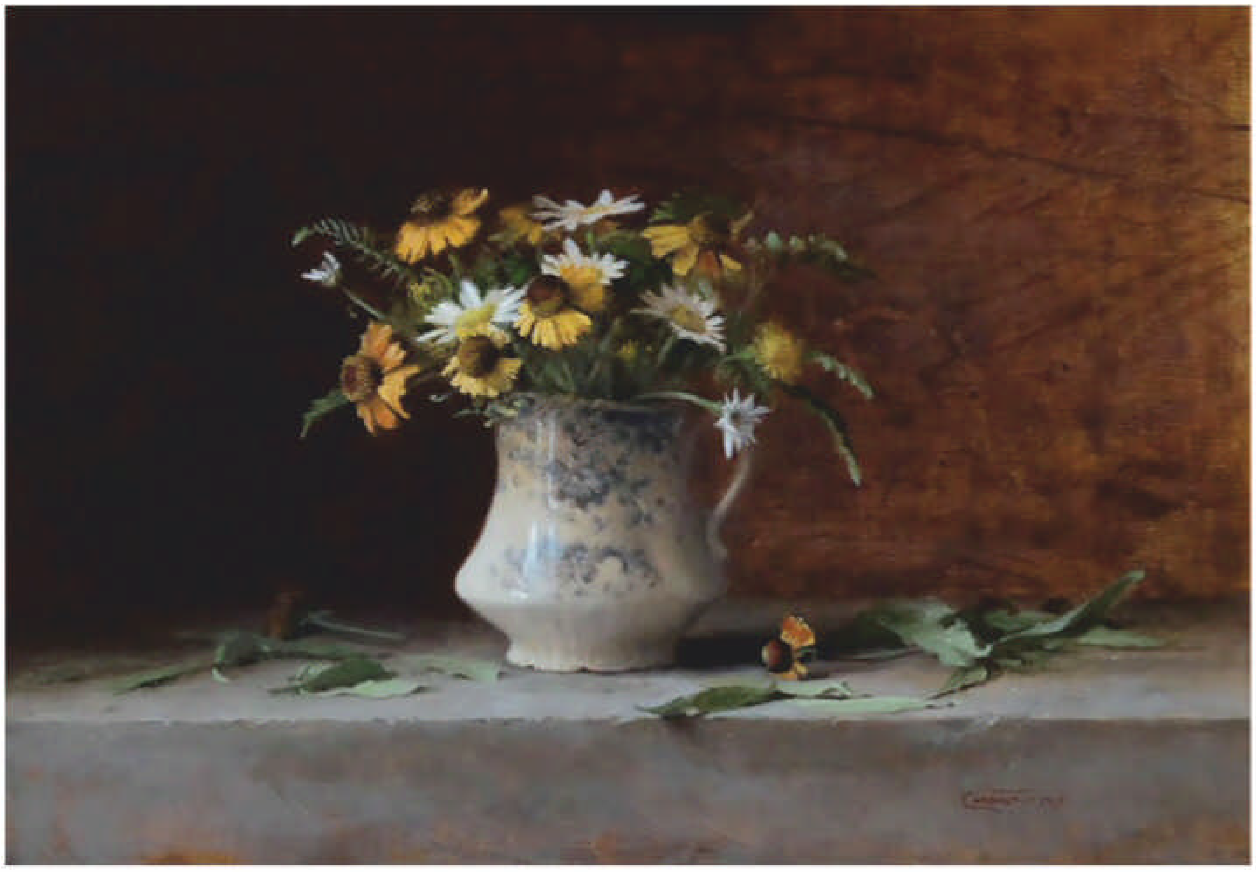
What is your proudest art accomplishment? From my earliest memories I have had a love for art and aspired to be a professional artist. However, I spent the majority of my life dedicated to being a military wife and raising children. Through perseverance, I have been able to realize my dream of being a full-time artist, even if it was a little later than my peers.

When you're not creating art, what else do you enjoy doing? Tending to one of my many gardens; caring for my dogs, ducks, chickens, and goats; or constructing something on our farm.

Where can collectors find your work? Collins Galleries, Orleans, MA; www.carmendrakefineart.com.



A Day of Wishes, oil, 22 x 23.



Last of the Gaillardia, oil, 12 x 17.

Rose Collins

Where do you live and work? I live in Tucson, AZ. Moving to Arizona from the East Coast 22 years ago was a dream come true. I love everything in the West, from the strong influence of the Mexican and Native American people to the abundance of wildlife and breathtaking landscapes.

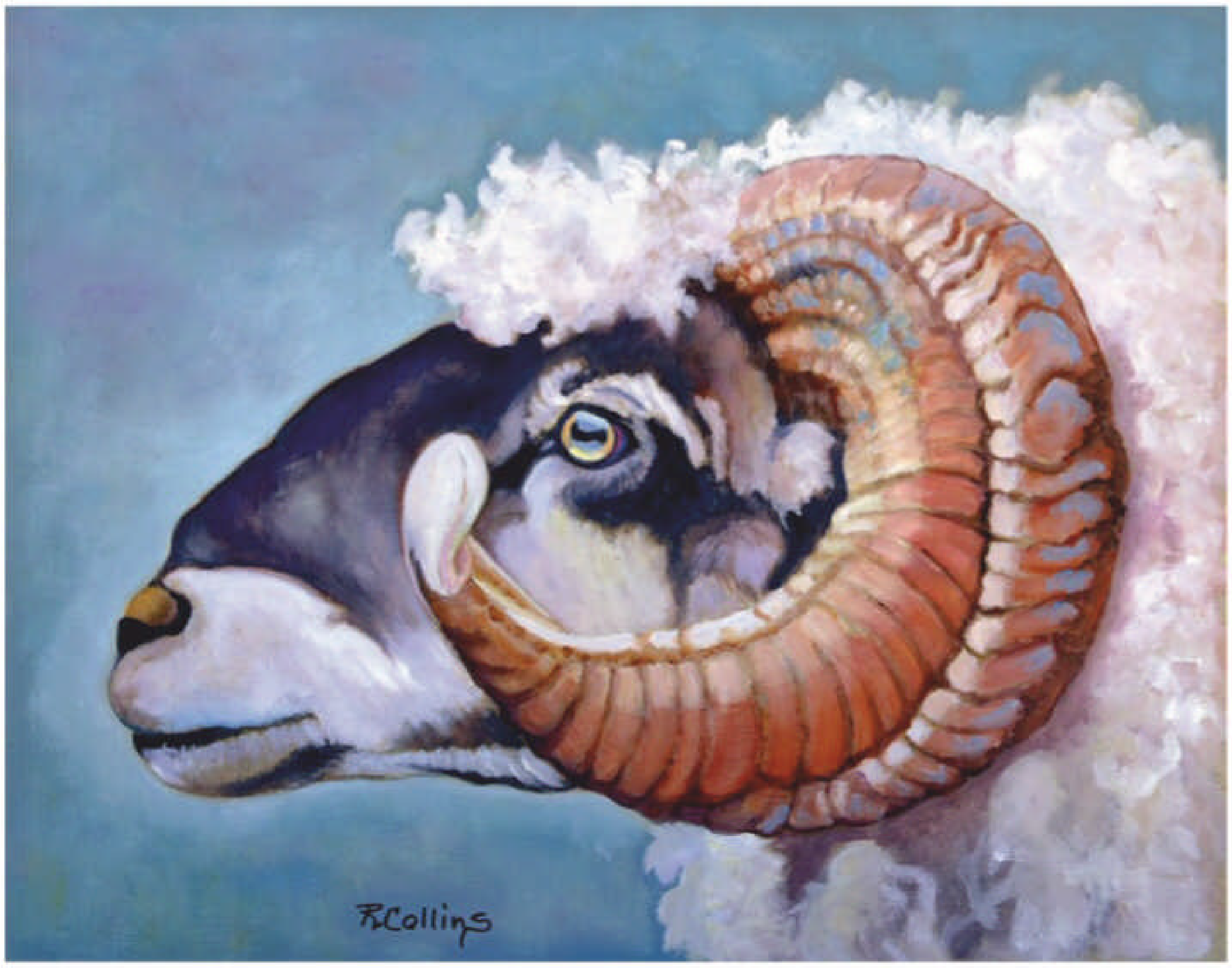
How would you describe your style? The uniqueness of my wildlife paintings is intended to evoke a reaction in the viewer. The eyes of my animals are the bridge connecting to their wildness; facial expressions reveal their emotions. The shapes, lines, colors, and textures provide a tactile sensation. My hope is that the viewer will hold onto the sensory experience long after viewing my work.

Where did you study art? My field of study in college was psychology, and my graduate degree was in clinical social work; at that time in my life, photography was my way to relax. Through the years I developed a strong sense of composition and color, and that became the foundation on which I taught myself to paint.

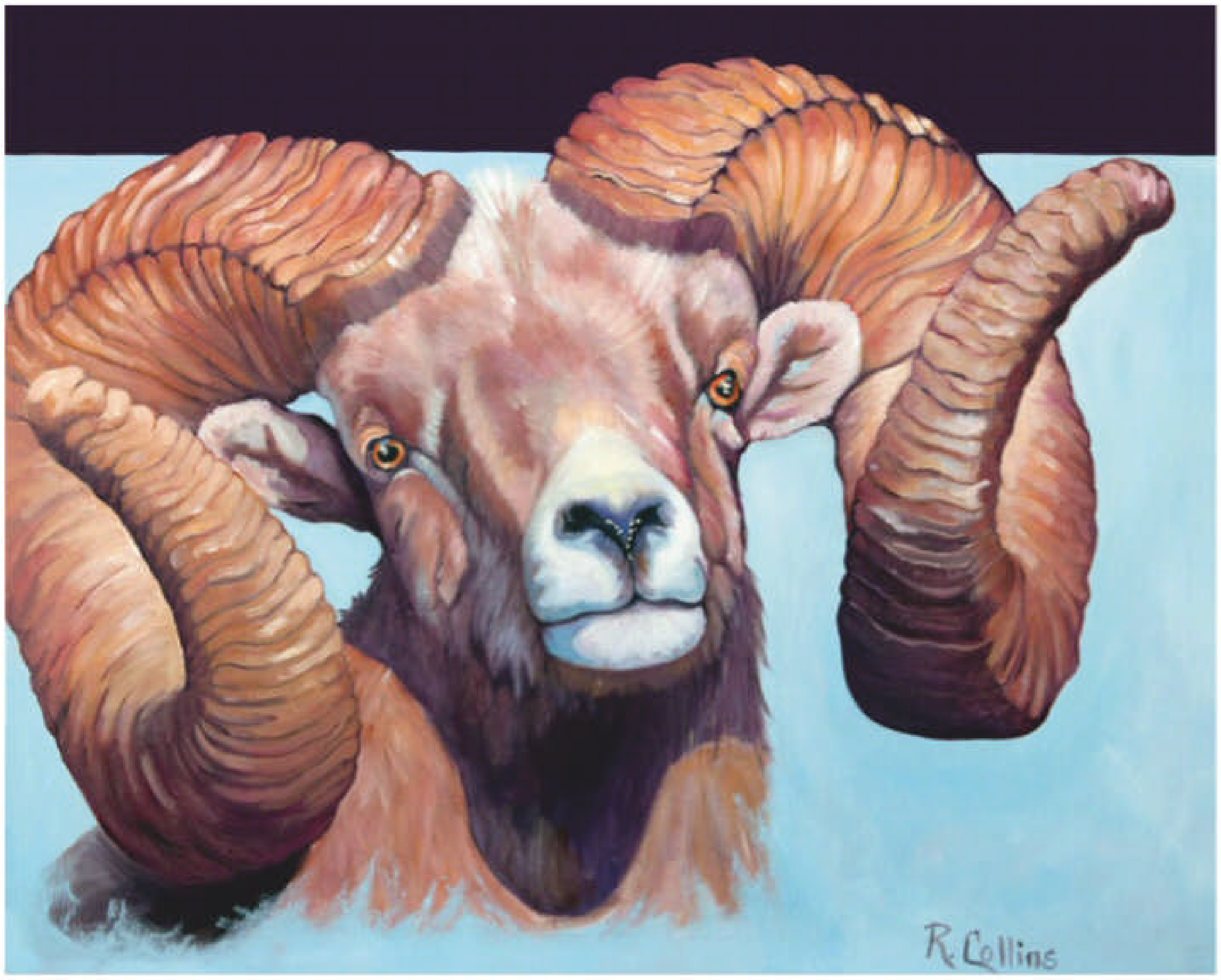
What is your proudest art accomplishment? In 2017 I was accepted into the Cowgirl Up! show at the Desert Caballeros Western Museum. And in 2019, I was invited by the National Cowboy & Western Heritage Museum in Oklahoma to show two paintings in its Small Works, Great Wonders show.

When you're not creating art, what else do you enjoy doing? Photographing wildlife is still one of my main loves, as is traveling. Since we purchased our motorhome, visiting our national parks has become a cherished gift.

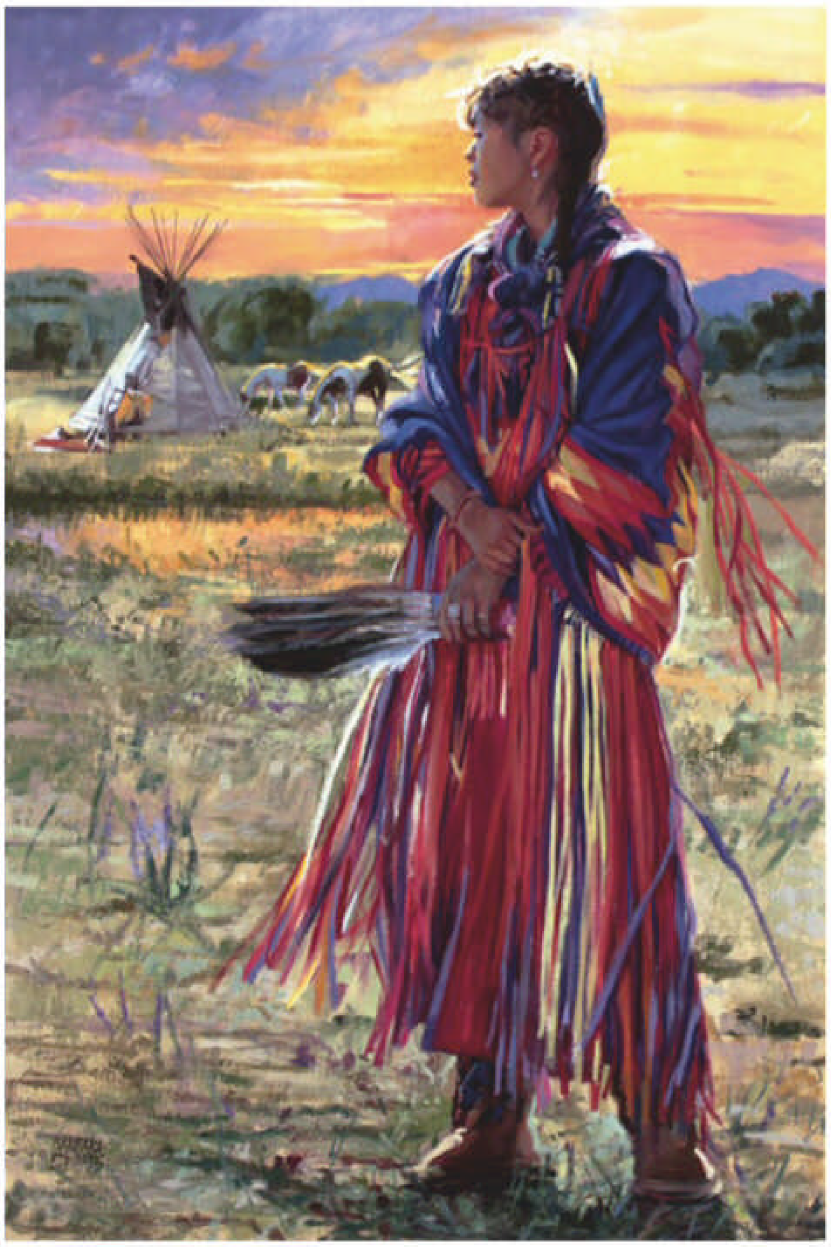
Where can collectors find your work? Jane Hamilton Fine Art, Tucson, AZ; www.rosecollinsartist.com.

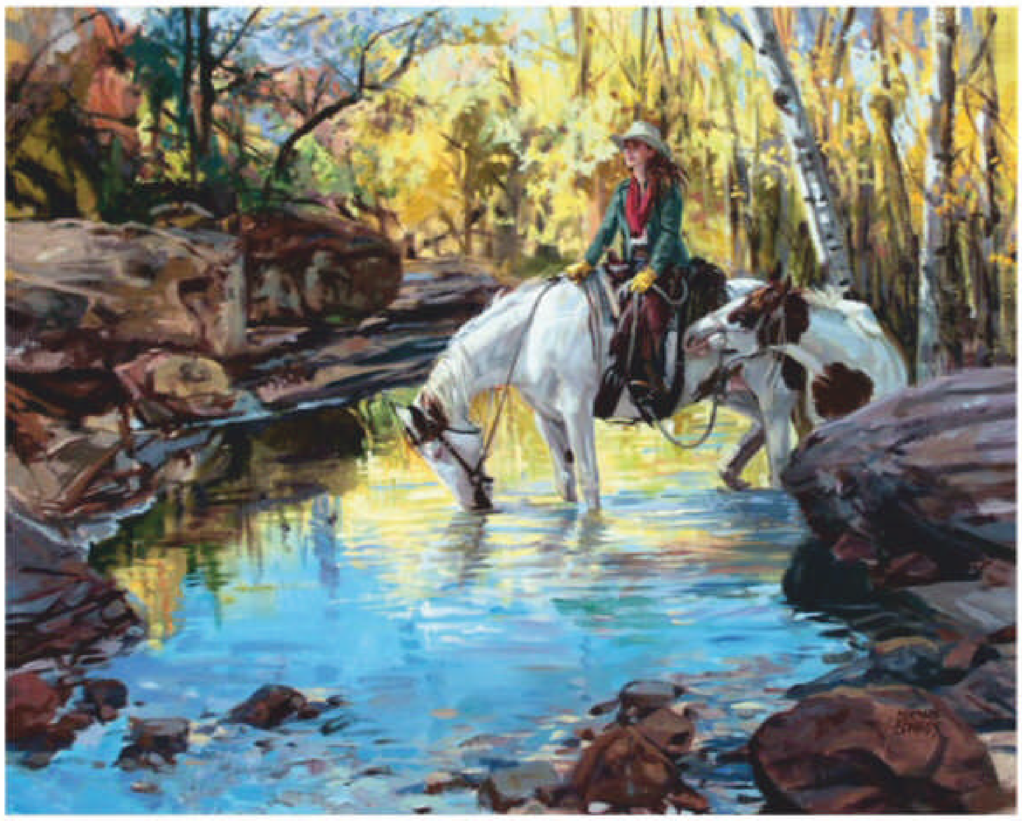


Ram Bo II, oil, 16 x 20.



Rocky Mountain Majesty, oil, 24 x 30.





▲ Glory, oil, 24 x 30.
◄ Looking Back, oil, 30 x 20.

Barbara Summers Edwards

Where do you live and work? I have been a resident of the Cache Valley in northern Utah for 50 years.

What are your favorite subjects to paint? I have always enjoyed painting people and animals, especially horses. I find these subjects challenging, requiring my best draftsmanship and understanding of form, value, and color.

How would you describe your style? I describe my style as painterly traditional. I want to represent realism, but I also enjoy texture and brushwork, giving the painting as much life as the subject itself.

Where did you study art? I received a Bachelor of Fine Art from Utah State University. I also painted side-by-side for 43 years with a master painter and teacher, my husband Glen Edwards, who taught me daily about the creative process of painting.

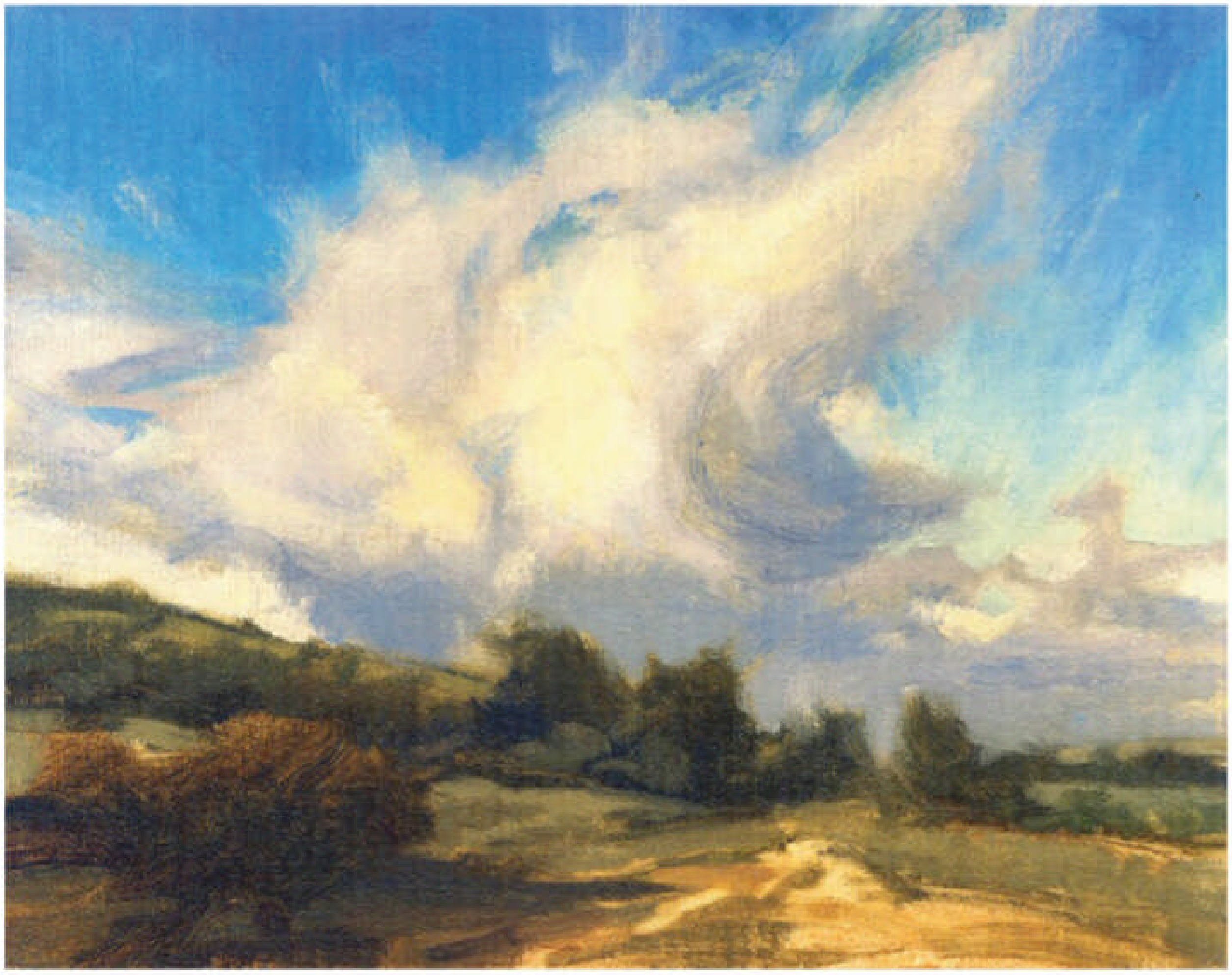
What is your proudest art accomplishment? Whenever this week's painting is better and truer to how I envisioned it in my mind than last week's painting. I am also pleased to have attained Signature status in Oil Painters of America, American Women Artists, American Plains Artists, and Alliance of Covenant Artists.

When you're not creating art, what else do you enjoy doing? My husband passed away a year ago, so I am still in the process of figuring out my new life paradigm. When I'm not painting in the studio, I enjoy watching sports and history programs with my son.

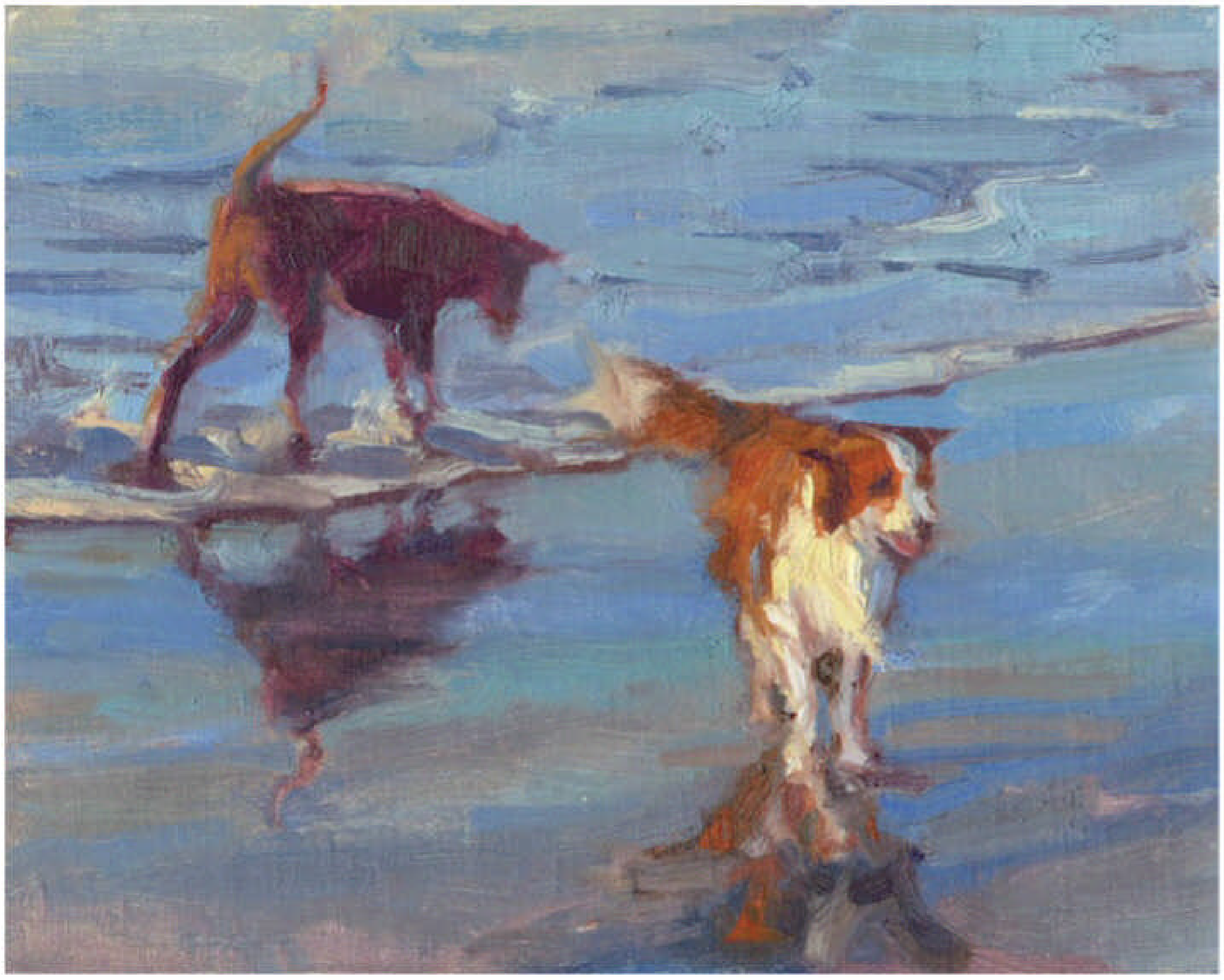
Where can collectors find your work? Logan Fine Art Gallery, Logan, UT; Montgomery-Lee Fine Art, Park City, UT; Mountain Trails Gallery, Jackson, WY; Sherwoods Gallery, Houston, TX; www.edwardsfineartstudio.com.

Cecilia Robertson

Where do you live and work? I happily live and work in Santa Fe, NM.
What are your favorite subjects to paint? I love painting the American Southwest's mountains, deserts, and spaces in between. I have also enjoyed painting mountains as far away as New Zealand. It is added fun to paint animals within the landscape.
How would you describe your style? Representational impressionism.
Where did you study art? My most meaningful study has happened in my adulthood with painters in the American West whose work and teaching I admire. My formal schooling in art was limited to a few college courses and some medical-illustration training in a master's program. Neither fulfilled my needs as much as choosing my own path with excellent teachers.
What is your proudest art accomplishment? The biggest thing I have accomplished in terms of art was to give myself permission to leave my former career and pursue art full time. External recognition feels good when it comes along in the form of a purchase or award, but the internal accomplishments are the ones that really count, in my opinion.
When you're not creating art, what else do you enjoy doing? Hanging out with my sweetheart, painter Bill Gallen, and our dog, Biscuit, doing most anything. Walking, hiking, camping, and visiting with friends and family are favorites of all three of us, but Biscuit tolerates us when we combine one of the above with painting outdoors.
Where can collectors find your work? 7Arts Gallery, Santa Fe, NM; www.ceciliarobertson.com.



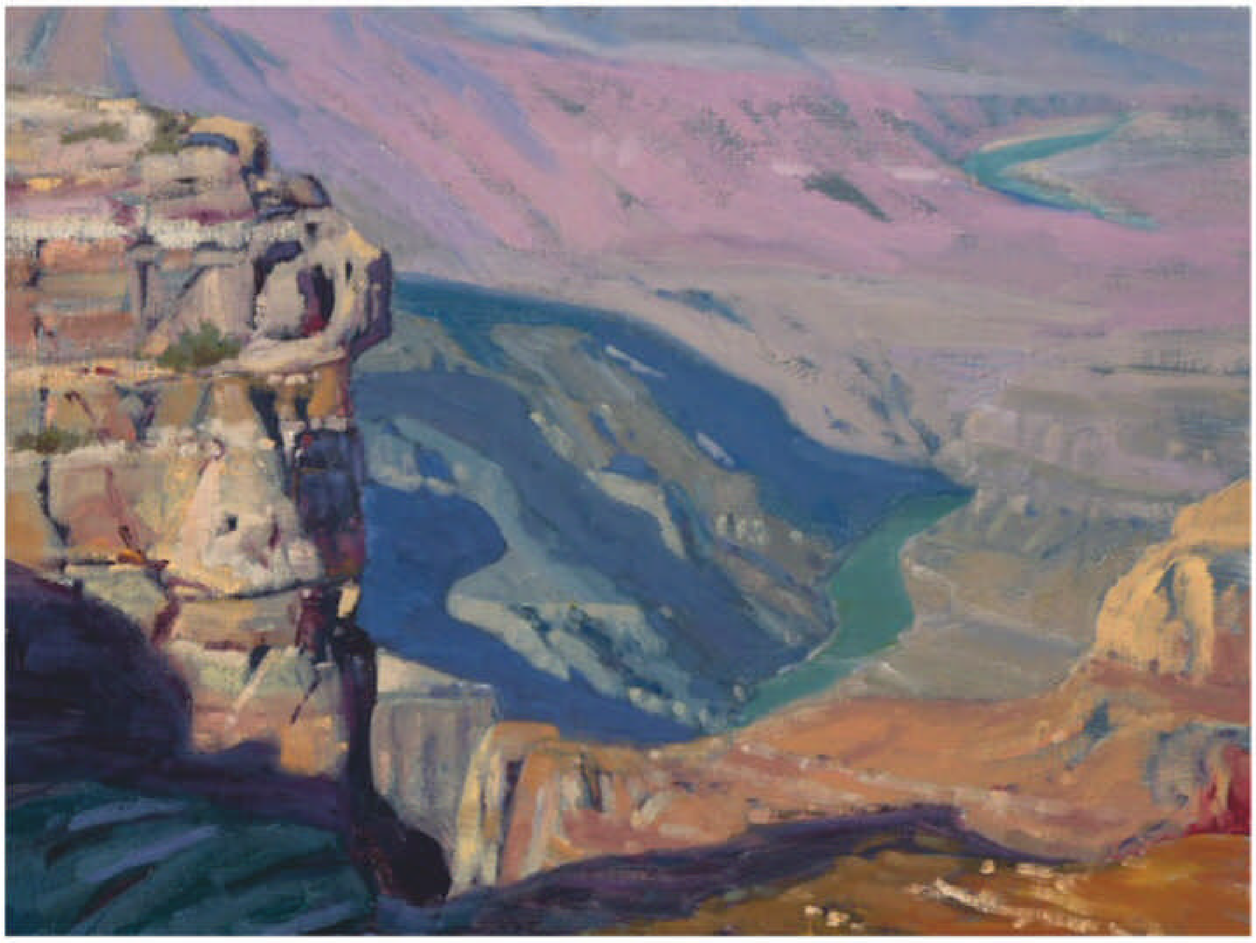
Nature's Dynamism, oil, 11 x 14.

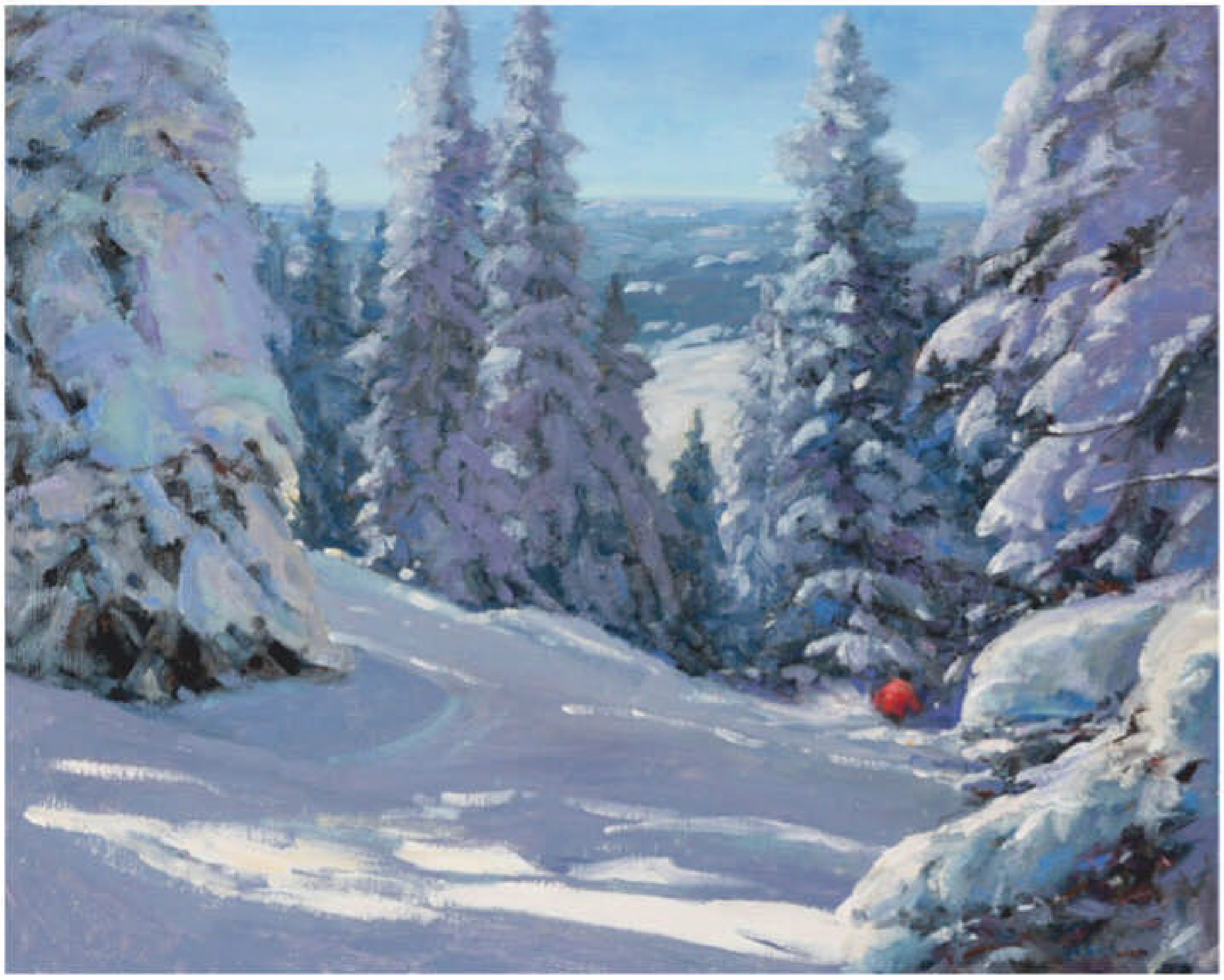


Biscuit on the Beach, oil, 8 x 10.

Bonnie McGee

Where do you live and work? Migrating seasonally between the mountains of Steamboat Springs, CO, the red-rock canyons of St. George, UT, and a pastoral ranch on the Upper Colorado River near Rocky Mountain National Park offers continuous inspiration.
How would you describe your style? My style is painterly representational, but I strive to be more impressionistic and emotionally captivating. Only now am I starting to appreciate the subtle power of what is suggested or left unsaid.
Where did you study art? As a child I attended classes at the Art Institute of Chicago. Twenty years ago I discovered plein-air painting and studied with artists Kevin Macpherson, Scott Christensen, and Kathryn Stats.
What is your proudest art accomplishment? Receiving a Best of Show award from Plein Air Artists Colorado was a highlight, as was participating in Zion Plein Air and the Grand Canyon Celebration of Art. But my proudest accomplishment comes from knowing that someone is so moved by a painting that they want to give it a good home.
When you're not creating art, what else do you enjoy doing? I've lived an active life. After teaching high-school English for 13 years, I spent four and a half years sailing around the world on my 33-foot sailboat. Since then, my husband and I have climbed mountains in Scotland, fished in Patagonia, and summited 29 of Colorado's Fourteeners. I've run nine half-marathons, packed into the high country on my horse, and still ski first tracks on a powder morning.
Where can collectors find your work? Wild Horse Gallery, Steamboat Springs, CO; www.bonniemcgeefineart.com.


River View, oil, 12 x 16.


Storm Peak Morning, oil, 12 x 16.

Liz Abeyta

Where do you live and work? I live in San Diego, CA, and I enjoy painting both on location and in my home studio.

What are your favorite subjects to paint? Living in Southern California, I see potential paintings everywhere. Easily spotted are the beautiful coastal vistas. However, the intimacy of people enjoying the California coast is also a favorite subject.

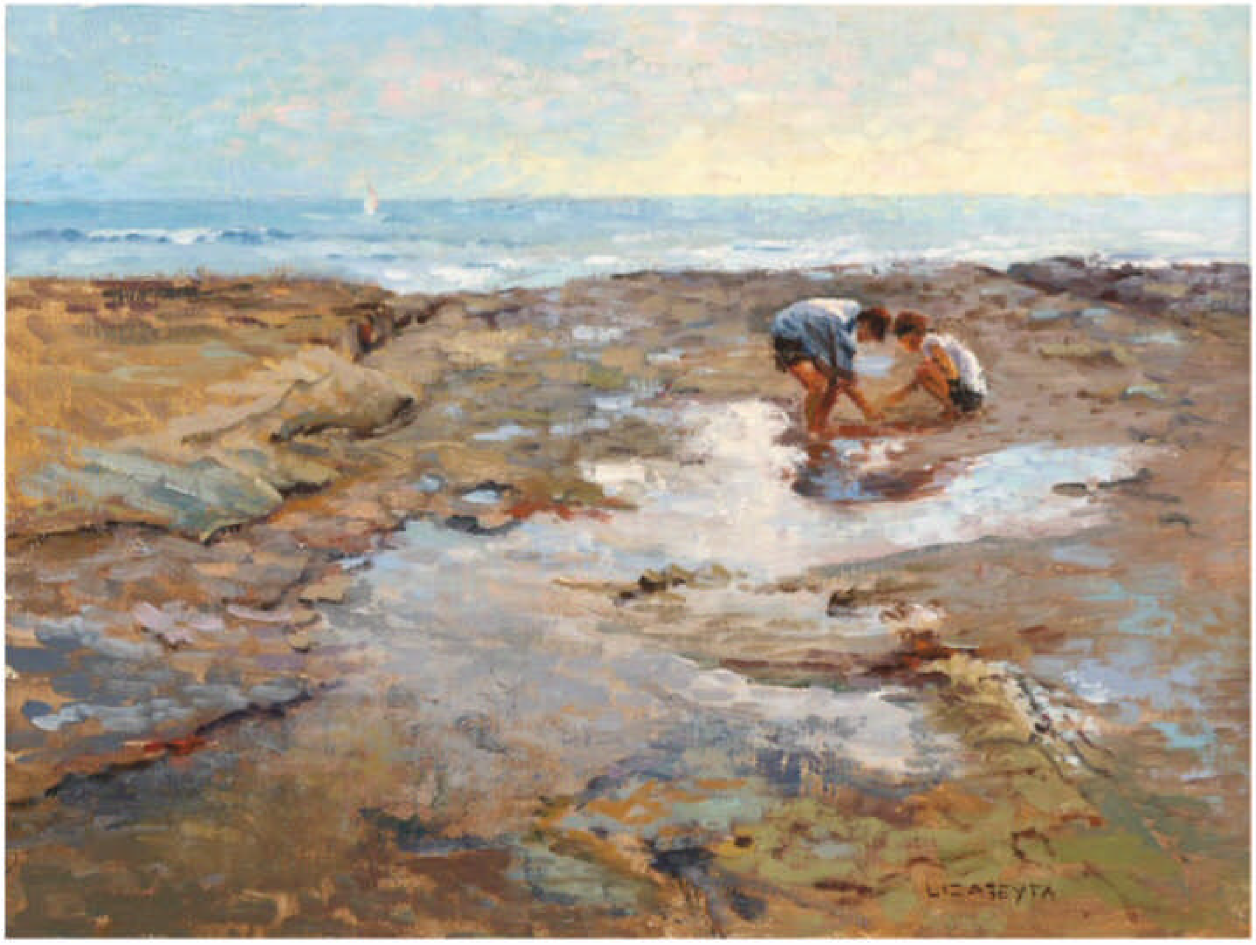
How would you describe your style? Contemporary California impressionistic. I'm influenced by the current plein-air masters; the light captured by the early California Impressionists such as Maurice Braun, Hanson Puthuff, William Ritschel, and William Wendt; and the energetic, direct brushwork of the Russian Impressionists such as Nicolai Fechin and Konstantin Korovin. And I try to soak up just about everything from Joaquin Sorolla's work.

Where did you study art? I've studied at Watts Atelier of the Arts as well as with painters Jim McVicker, Ray Roberts, Brian Blood, Calvin Liang, and Libby Tolley, among others.

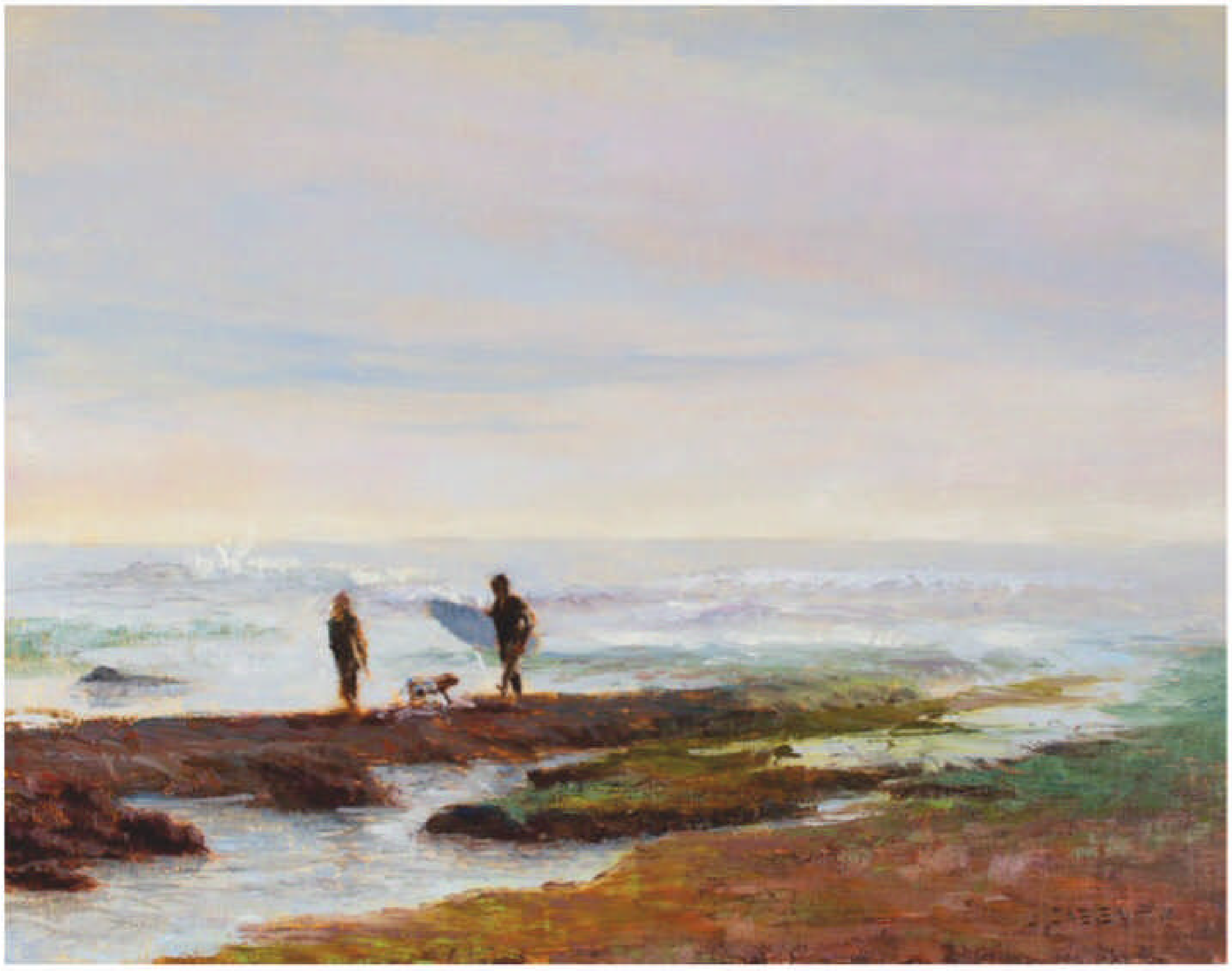
What is your proudest art accomplishment? I've had paintings accepted into multiple Oil Painters of America National Juried Exhibitions, and I'm very proud of that. And I'm always honored when someone decides to bring my art into their home. It's a very personal connection.

When you're not creating art, what else do you enjoy doing? When I'm not painting, you'll find me spending time with family, gardening, or cooking—these days I'm trying to perfect my sourdough bread designs.

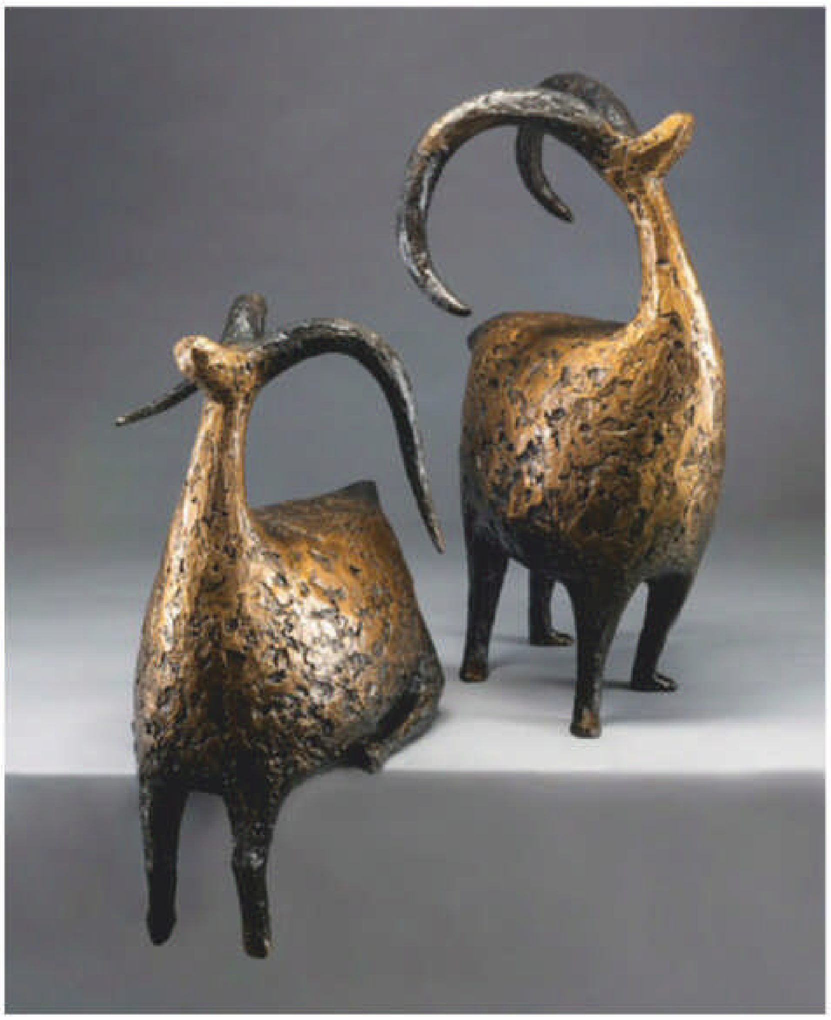
Where can collectors find your work? Cove Gallery, Laguna Beach, CA; L'Atelier, San Diego, CA; www.lizabeyta.com.



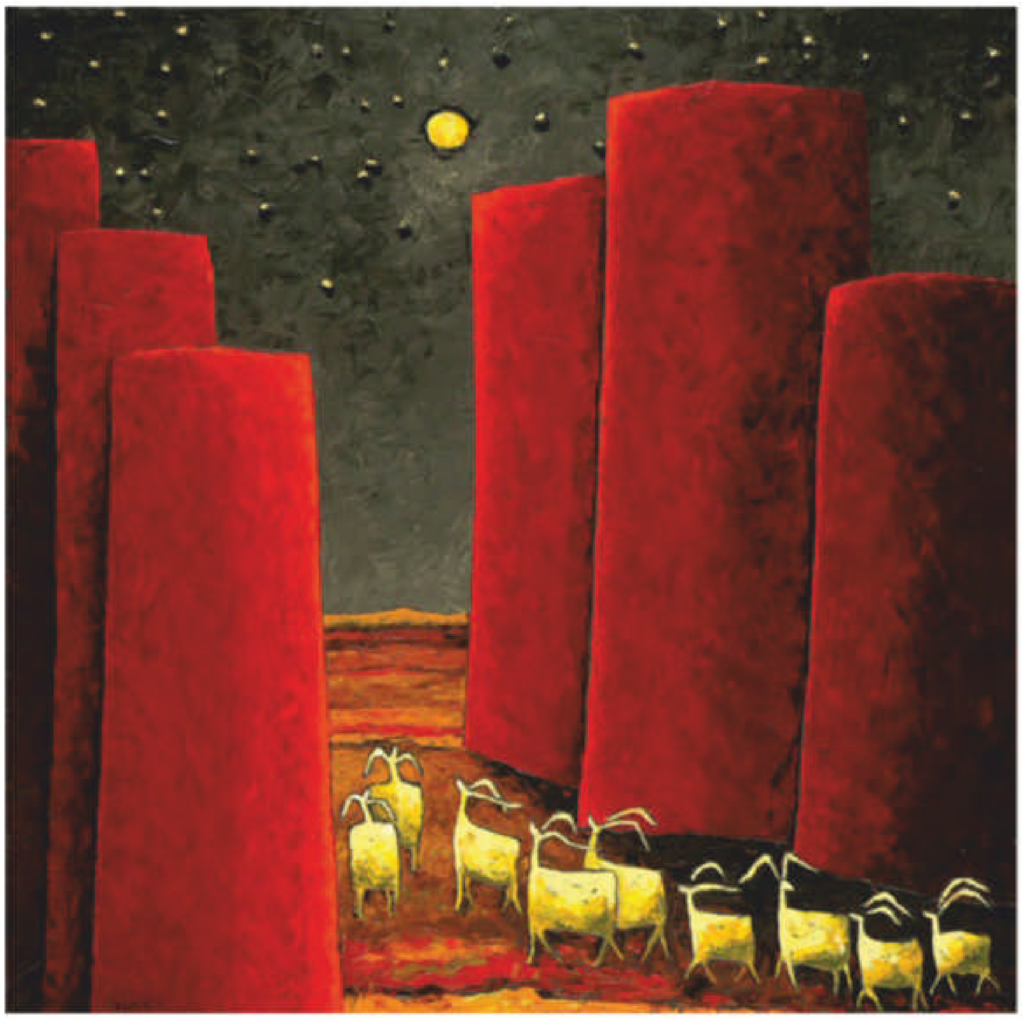
Discovery, oil, 12 x 16.



It's a Good Day, oil, 11 x 14.



Medium Large Star Gazers, bronze, 23 x 13 x 10 (standing) and 21 x 13 x 13 (resting).



All Together, print, 15 x 15.

Jill Shwaiko

Where do you live and work? I am fortunate to live in the beautiful and culturally diverse town of Santa Fe, NM. I paint and sculpt in my home studio and work with the wonderful people at the Rusty Mesa Foundry.

What are your favorite subjects to paint and sculpt? I have studied primitive and pre-Columbian art and ancient civilizations, and my husband and I have explored sites in Mexico and the southwestern United States. I was taken by the rock drawings and petroglyphs done by the ancient indigenous peoples, especially their bighorn sheep. They remain my primary inspiration and form of expression.

How would you describe your style? I call it contemporary primitive.

Where did you study art? I started out at the University of Wisconsin, Eau Claire, and then went on to the University of Iowa for my master's in sculpture.

What is your proudest art accomplishment? Owning my own gallery and having my art in homes worldwide is at the top of my list. Next would be having a golf course in Pennsylvania purchase dozens of my indoor and outdoor sculptures.

When you're not creating art, what else do you enjoy doing? Traveling, spending time with my family and friends, golf, gardening, sipping a really good gin and tonic or martini, and watching the Green Bay Packers and the Philadelphia Eagles play football. I can't wait until Covid-19 isn't restricting such simple pleasures.

Where can collectors find your work? Indigo Gallery, Madrid, NM; Carole LaRoche Gallery, Santa Fe, NM; Mirada Fine Art Gallery, Indian Hills, CO; Endeavor Fine Art, Nashville, TN; K. Newby Gallery, Tubac, AZ; River Trading Post, Scottsdale, AZ.

Gwen Meyer Ethelbah

Where do you live and work? I live in the beautiful high pine country of the White Mountains in eastern Arizona. We have 60 lakes in the region, incredible aspen forests, and weather that ranges from deep snow to 90-degree temperatures. Much of the land I explore is on the White Mountain Apache Reservation.

What are your favorite subjects to paint? Lakes and rocks, lakes and rocks, and aspens, too. I'm driven by the scenery.

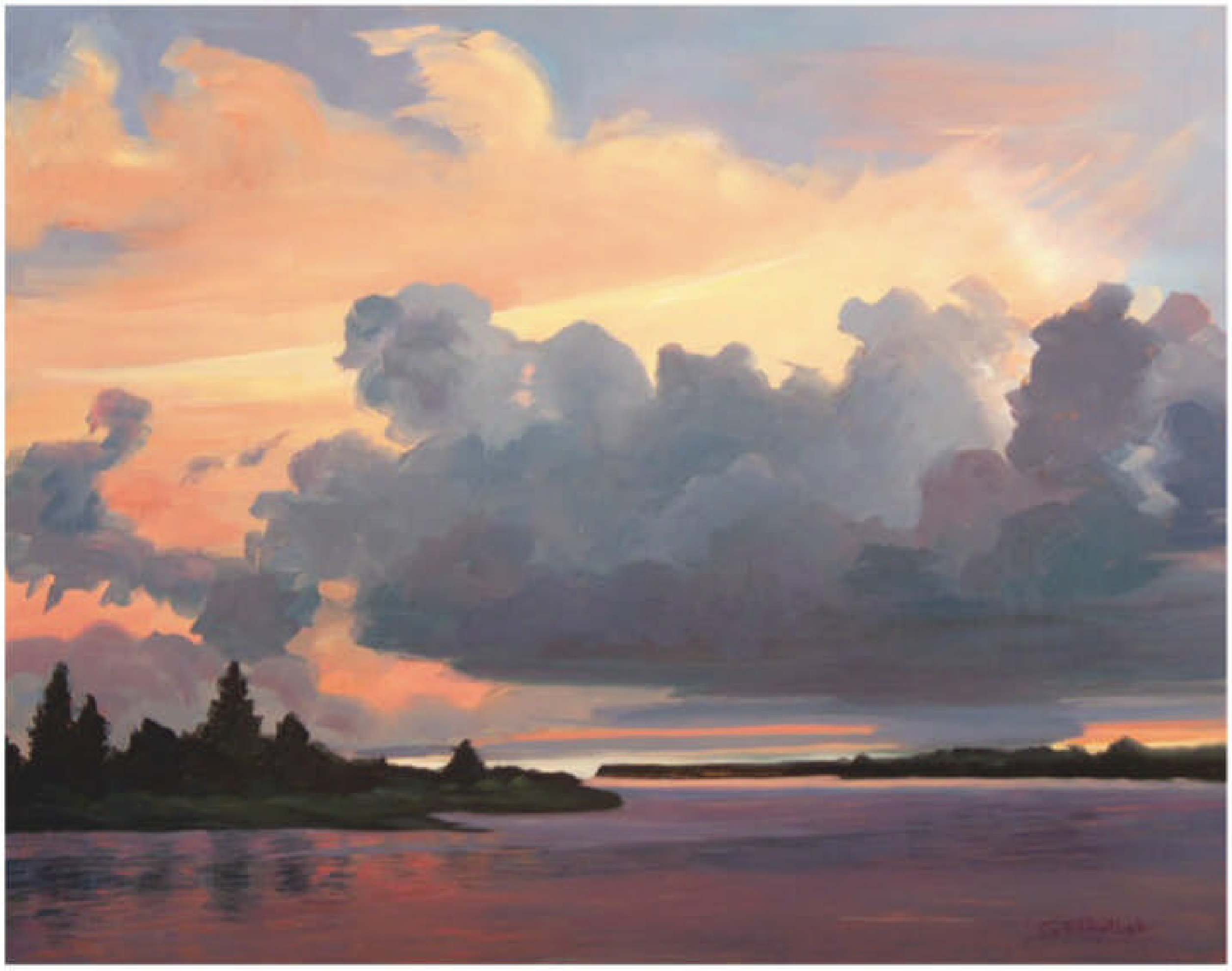
How would you describe your style? California Impressionism meets the Southwest. I grew up studying the American Impressionists, particularly the West Coast ones, and it shows in my work.

Where did you study art? My mother was a practicing artist who studied with Armin Hansen and then did the Grand Tour in Europe. Art was simply something we did at home, like knitting or collecting fossils. And I was mesmerized by the Carmel art galleries I saw growing up. I have taken a few workshops, but my best teacher is time in the studio.

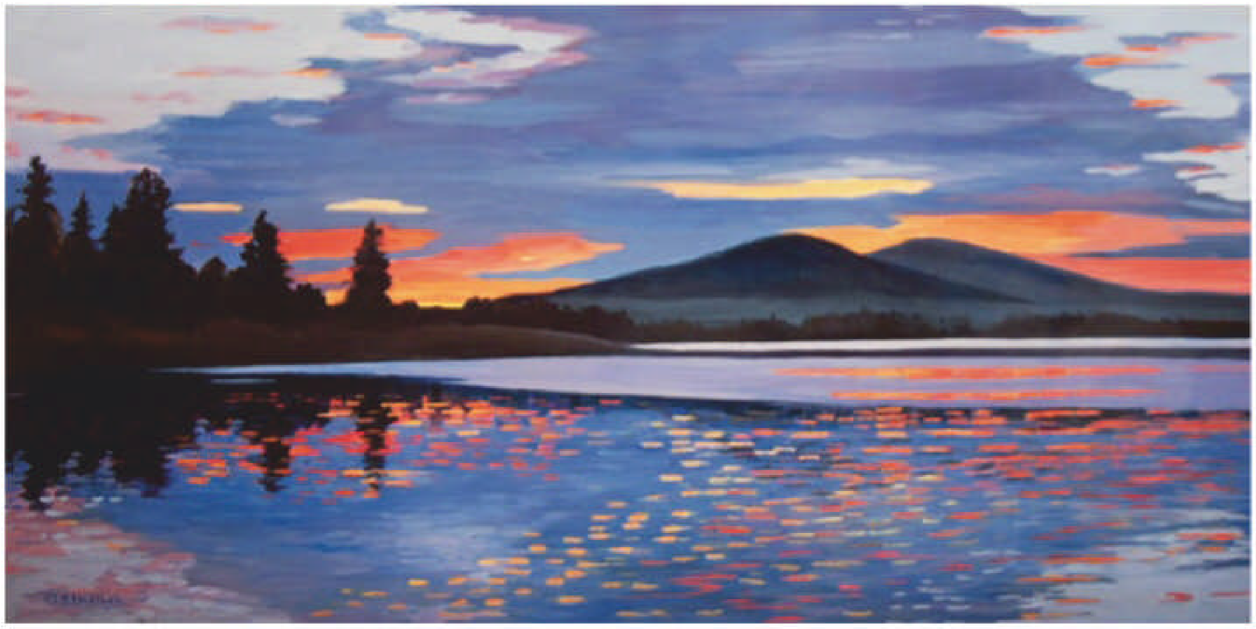
What is your proudest art accomplishment? I owned my own gallery, Joyous Lake Gallery, in Pinetop, AZ, for four years before the 2008 recession. I held shows, developed a plein-air event, and enjoyed the experience immensely. I have also placed in the Top 100 of Paint America, and in 2018 I was a guest artist at the Maynard Dixon Country show in Mt. Carmel, UT.

When you're not creating art, what else do you enjoy doing? I enjoy traveling throughout the West, as well as outdoor activities, particularly fly-fishing and hiking. I'm a closet quilter, too.

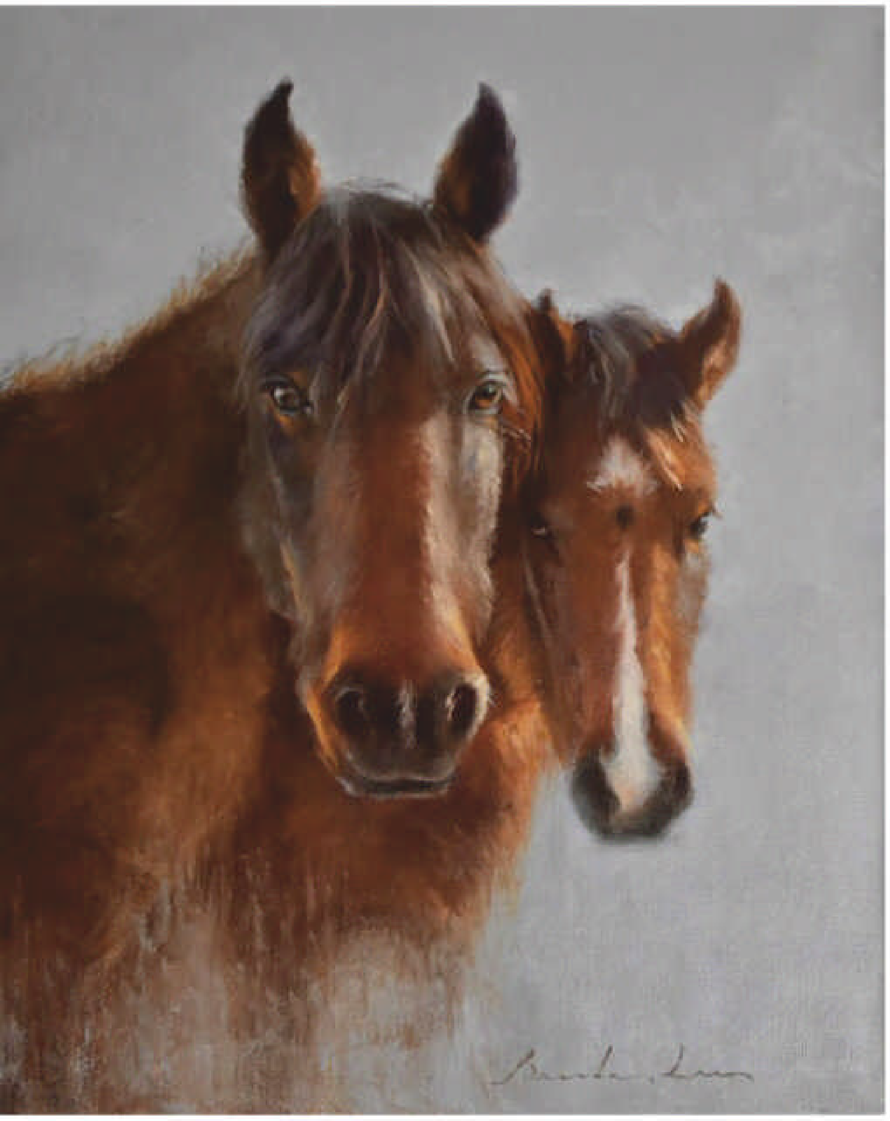
Where can collectors find your work? www.joyouslakestudios.com.

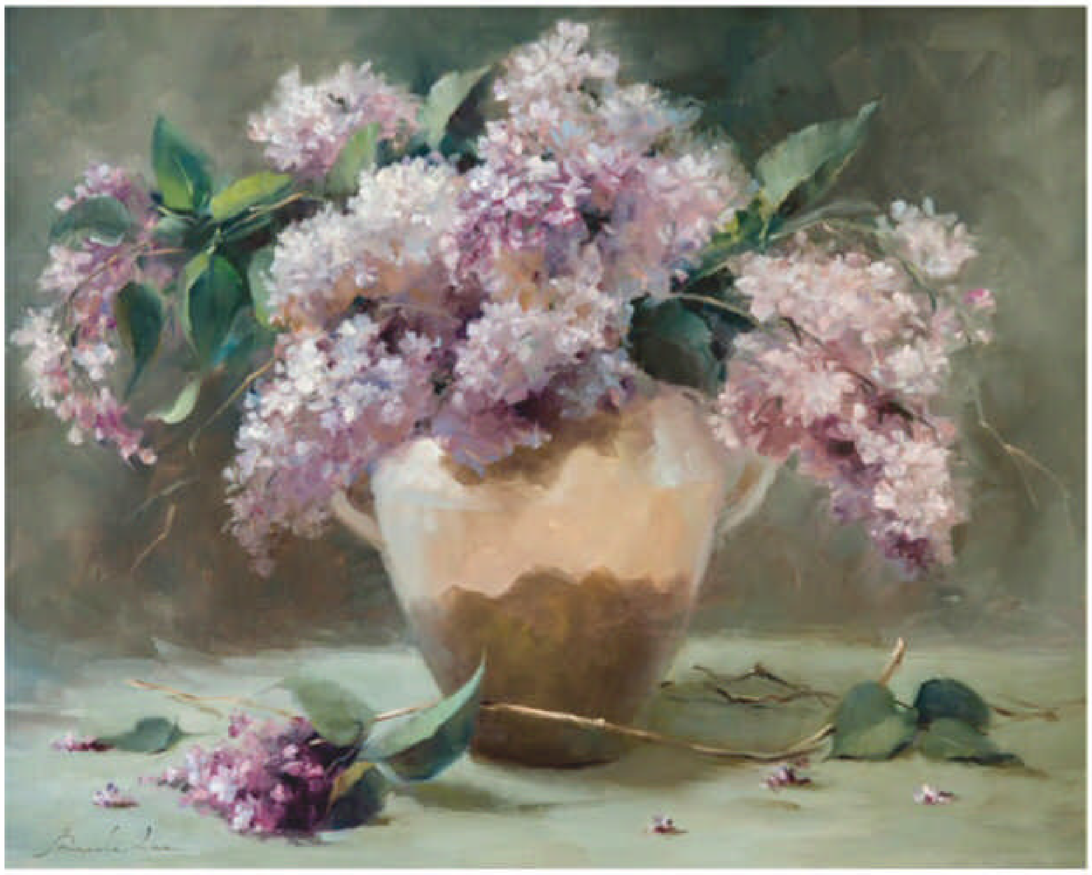


Sunset Tempest, oil, 14 x 18.



All Is Well, oil, 12 x 24.





▲ **Luscious Lilacs, oil, 16 x 20.**
◀ **Soulful Eyes, oil, 20 x 16.**

Brenda Lee Gibson

Where do you live and work? I recently moved from Southern California to Reno, NV. Reno sits at the base of Lake Tahoe in the Sierra Nevada range, and the raw beauty that surrounds me will keep me very inspired for years to come.

What are your favorite subjects to paint? Before moving to Reno, my favorite subjects were flowers picked from my home garden for still lifes, as well as portraits of friends and family. After discovering the beauty and grace of the wild mustangs of the Virginia Range here in northern Nevada, I have discovered a new passion to inspire me for the rest of my life.

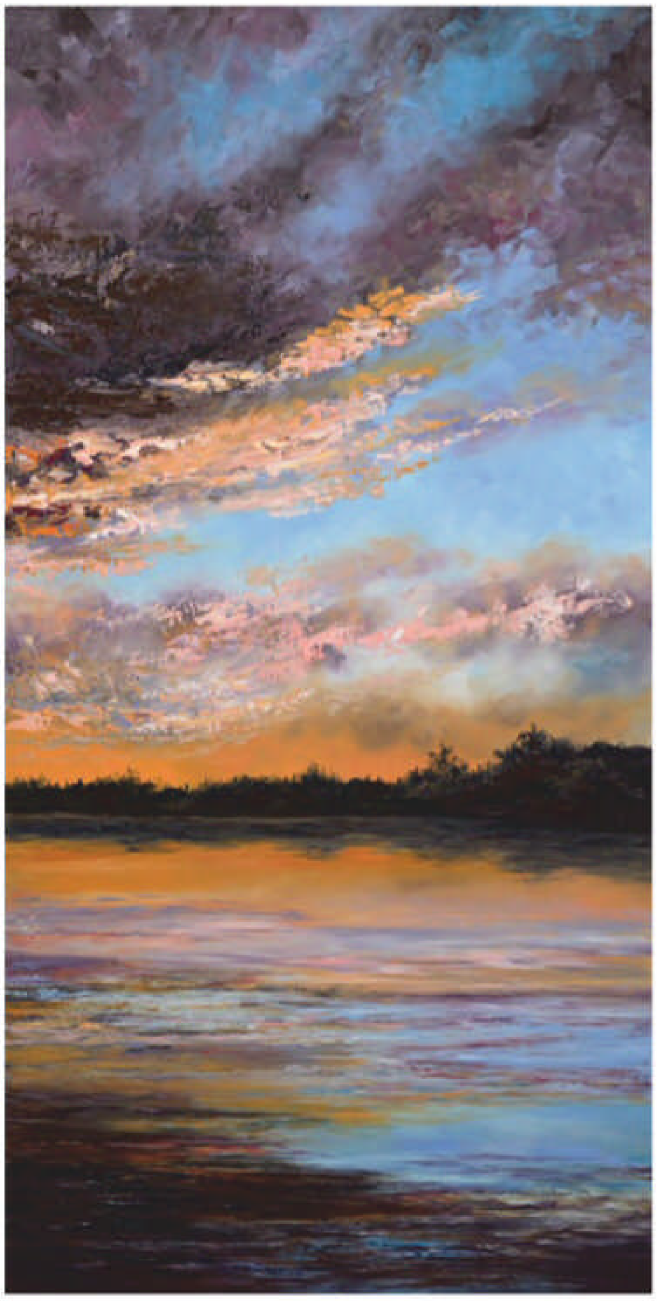
How would you describe your style? I would describe my style as painterly realism, with a combination of lost and found edges, and with loose, sensitive brush strokes.

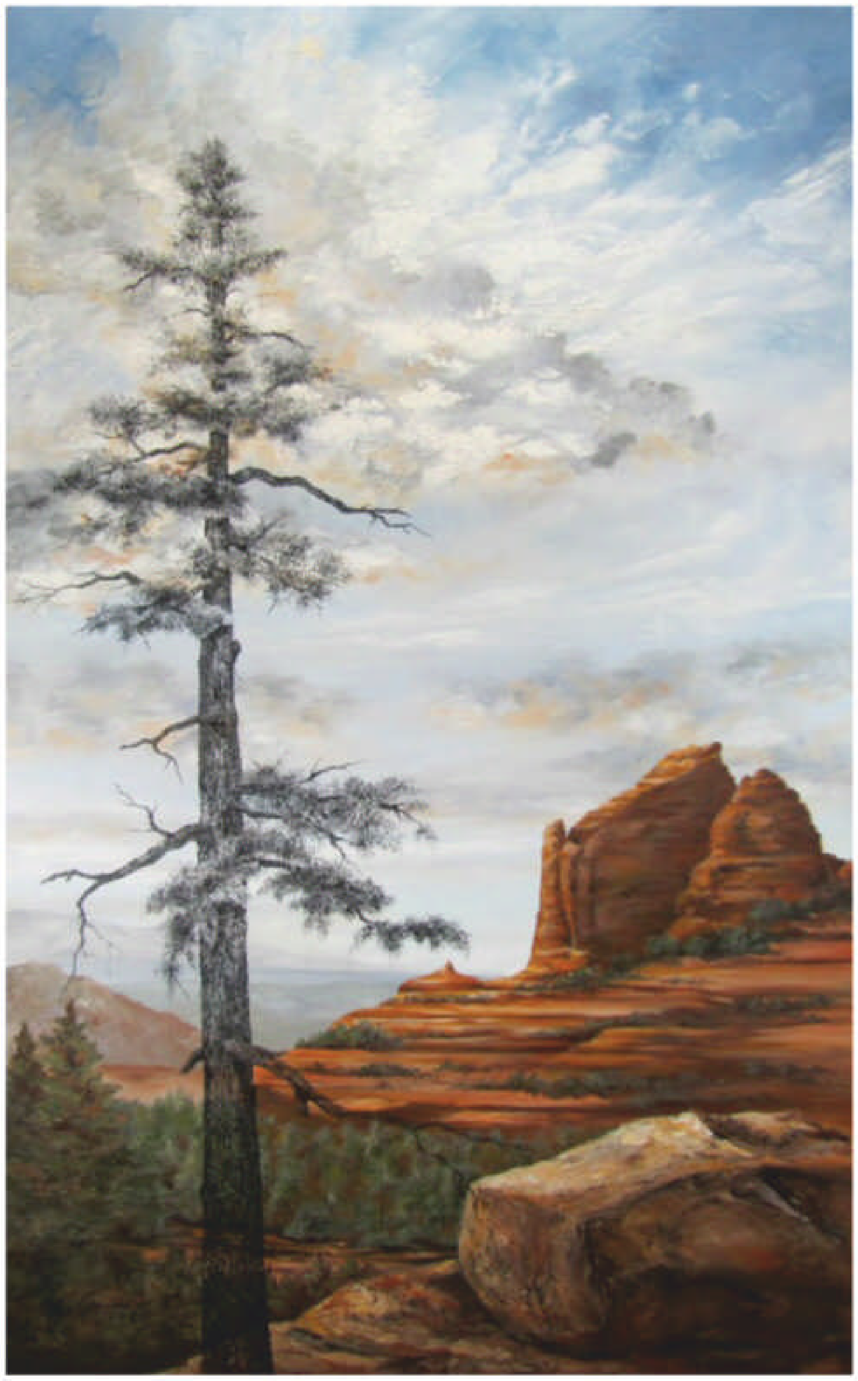
Where did you study art? My formal training began at the California Institute of the Arts, where I studied for several years. I later transferred to the Los Angeles Academy of Figurative Arts. Numerous private workshops and classes supplemented my education.

What is your proudest art accomplishment? Being accepted as an Artist Member of the California Art Club, which has extremely high standards, and winning several awards including an Award of Excellence.

When you're not creating art, what else do you enjoy doing? I love mountain biking, camping, skiing, cooking and baking, decorating, entertaining friends and family, and visiting and photographing the beautiful mustangs in my own backyard.

Where can collectors find your work? www.brendaleesart.com.





▲Still of Heart, oil, 48 x 24.
▶Sedona Pine, oil, 48 x 30.

Cyndy Carstens

Where do you live and work? My studio and gallery are in the Scottsdale Arts District in Old Town Scottsdale, AZ. I live in the Northwest Valley of Phoenix with my husband and near my 88-year-old father.

What are your favorite subjects to paint? To put it simply, skyscapes and light. I never run short of inspiration, as atmospheric conditions and the colors of light are constantly changing.

How would you describe your style? Depending on the painting, my style moves from impressionistic to abstract to realistic. One art critic described my work as "recognizable abstraction with articulation."

Where did you study art? My studies began at the Minneapolis Institute of Art as a youngster. Most of my art education was at Arizona State University, but I also attended three other universities and several art schools over the years. By far, however, the best cultivation of my art practice has come from the process of creating.

What is your proudest art accomplishment? Of all the accolades and accomplishments, there is one that truly means more than all the others: After being ridiculed most of my life because of my choice to pursue art as a career, I will never forget the moment my father introduced me to one of his friends as a professional artist. There were butterflies in my stomach and my eyes welled with a few tears.

When you're not creating art, what else do you enjoy doing? When I am not making art, my heart belongs to my family.

Where can collectors find your work? Carstens Fine Art Studio & Gallery, Scottsdale, AZ; www.cyndycarstens.com.

18+

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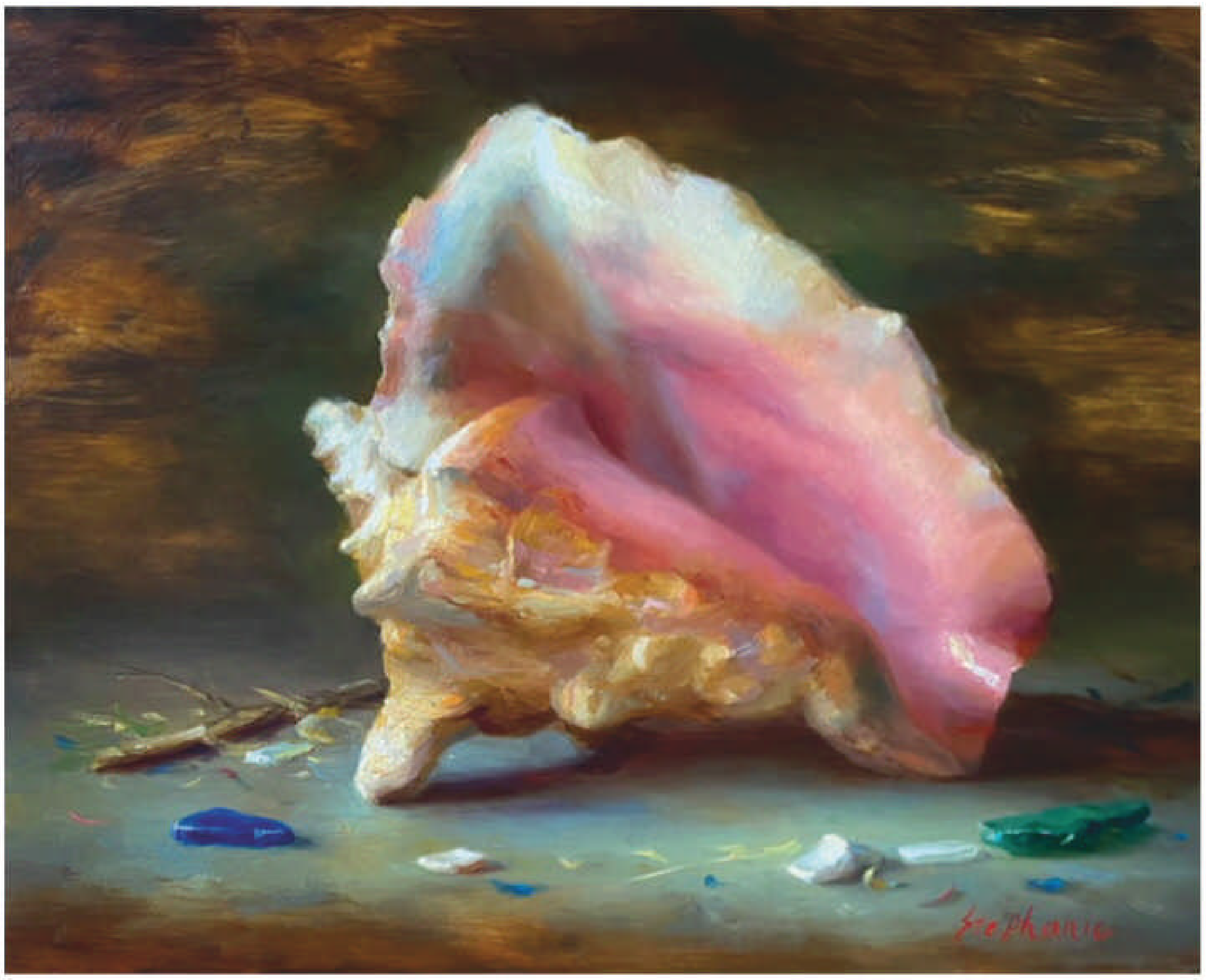
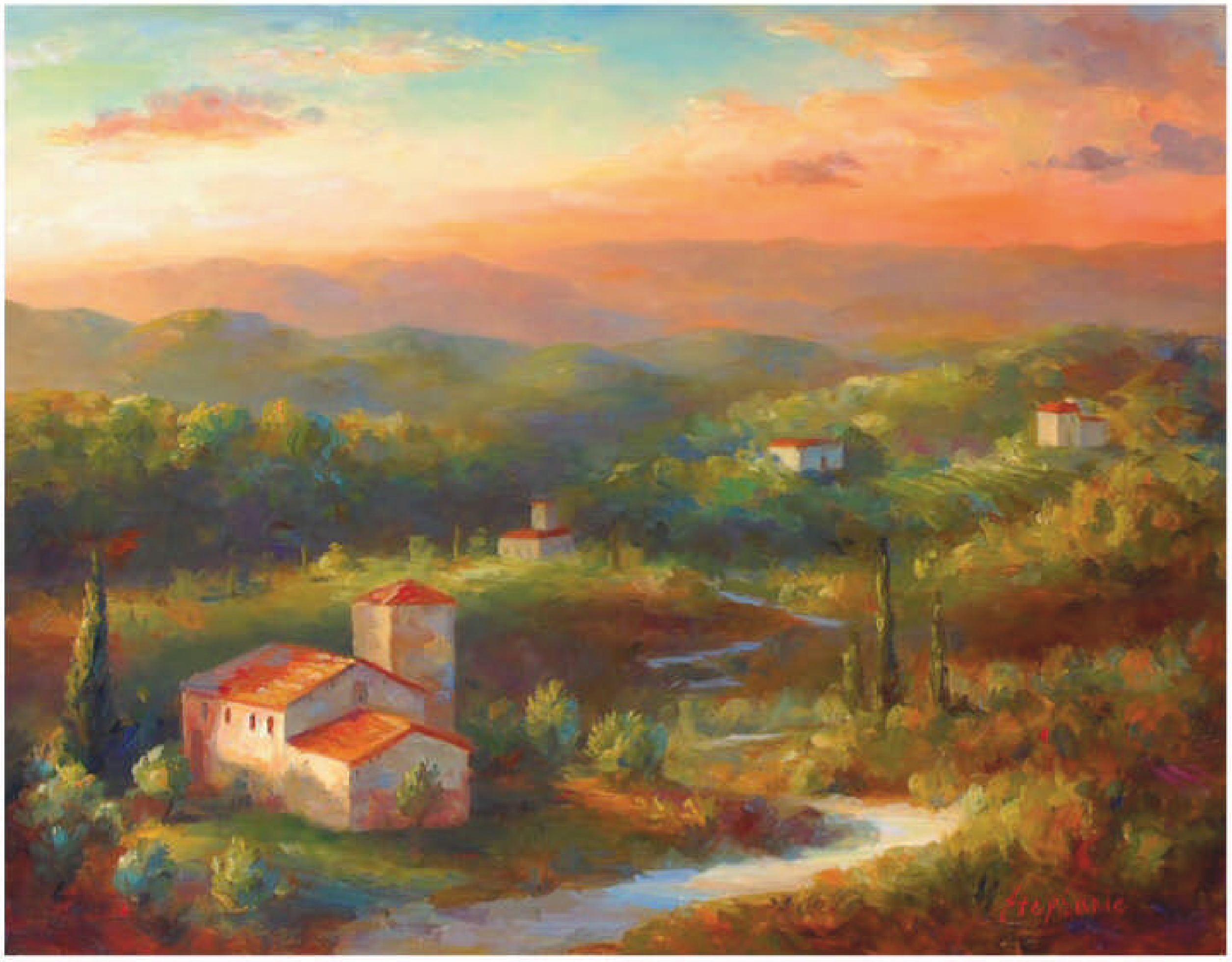


Luminous Conch, oil, 8 x 10.



Tuscan Glow, oil, 11 x 14.

Stephanie K. Johnson

Where do you live and work? It is a privilege to live in the Pacific Northwest and create artwork in my home studio. We are surrounded by majestic landscapes, which inspire me to capture their amazing stature and magnificence on canvas. Still-life objects found in nature also fascinate me and make me want to translate their exquisite beauty, and the play of light upon them, into a painting.

How would you describe your style? Abstract realism would best describe my style, in which abstract shapes and brush strokes are used to build realistic forms. There is a balance of areas with focused detail and areas of atmospheric mystery. The Hudson River School artists were among my earliest inspirations; my goal is to pay homage to them by bringing that style into a contemporary setting. For still-life work I combine the techniques of the Dutch masters with today's modern colors. The textures used by Rembrandt, and Vermeer's handling of light, amaze and move me.

Where did you study art? Many local artists were part of my early training. Then I entered the classical atelier program with artist Juliette Aristides at the Gage Academy of Art in Seattle, WA. At the time of my graduation in 2013, I was the youngest artist to complete the program.

What is your proudest art accomplishment? Successfully completing the intensive atelier program is one of my proudest accomplishments.

When you're not creating art, what else do you enjoy doing? Italian cooking, gardening, and studying classical literature.

Where can collectors find your work? Port Townsend Gallery, Port Townsend, WA; Santa Fe Art Collector, Santa Fe, NM; www.stephaniekjohnson.com.

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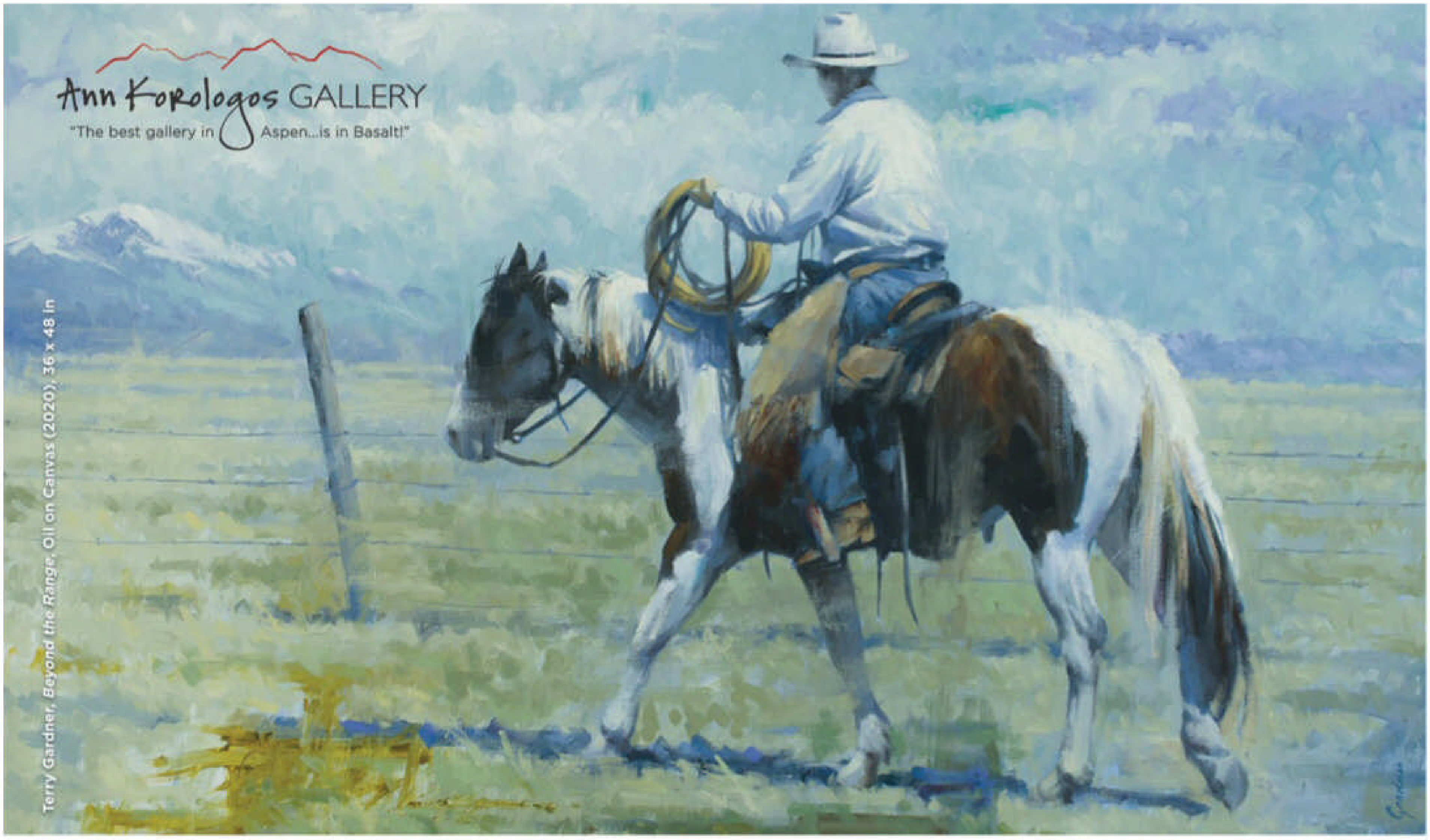
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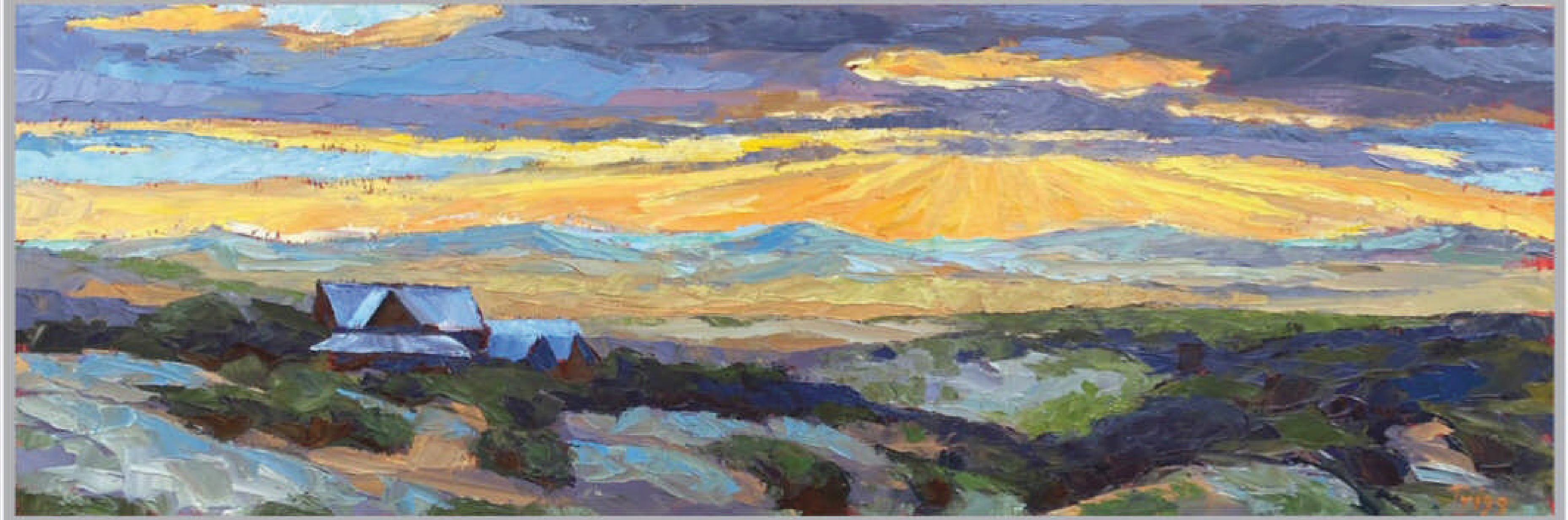
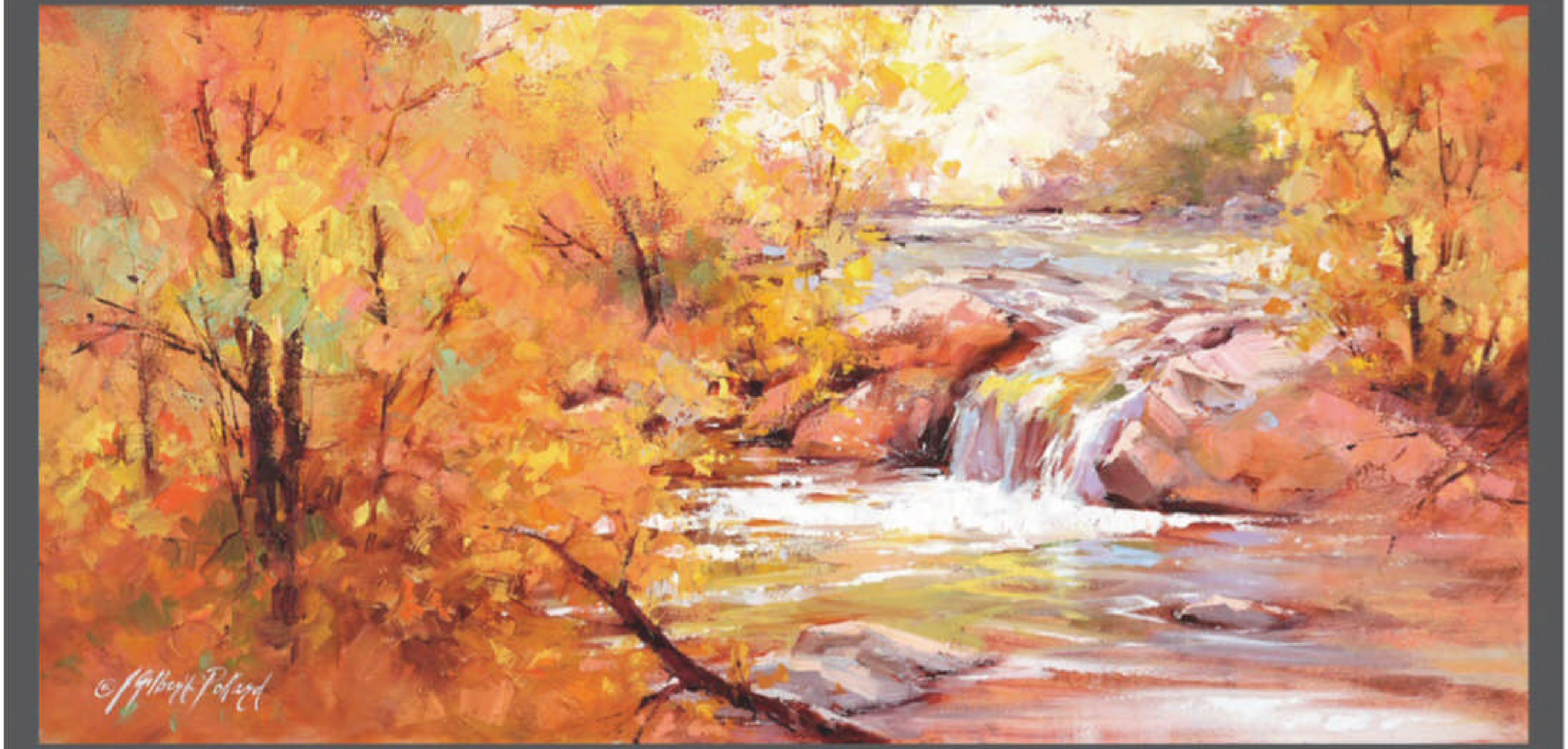

Sunset on Hondo Mesa, Oil, 12x36

Represented by: Wilder Nightingale Taos, La Mesa Gallery Santa Fe

peggytrigg.com

JULIE GILBERT POLLARD

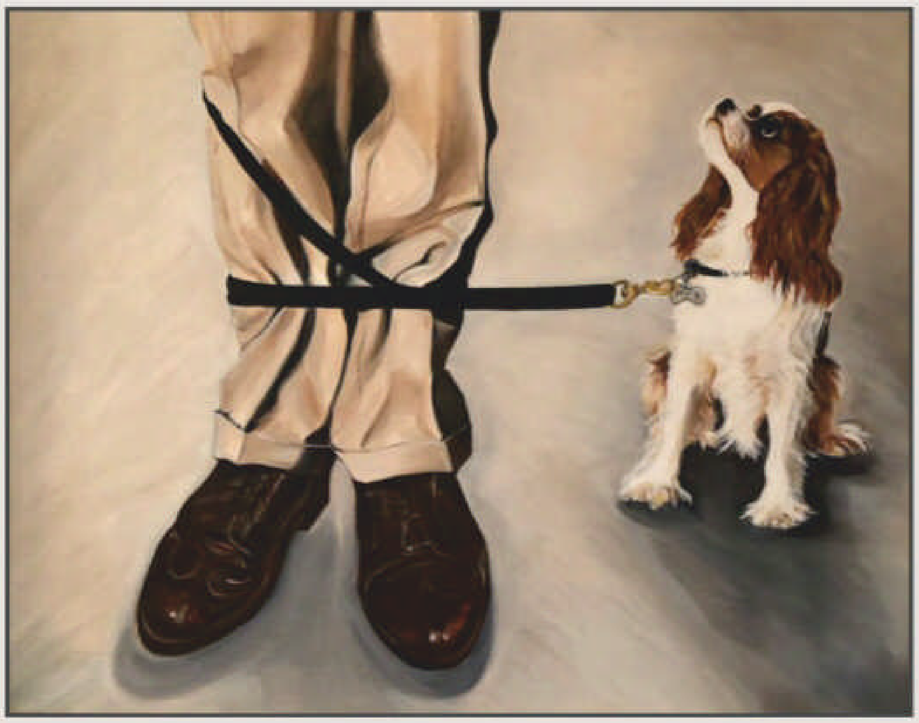


Autumn Glow, oil on canvas, 12 x 24

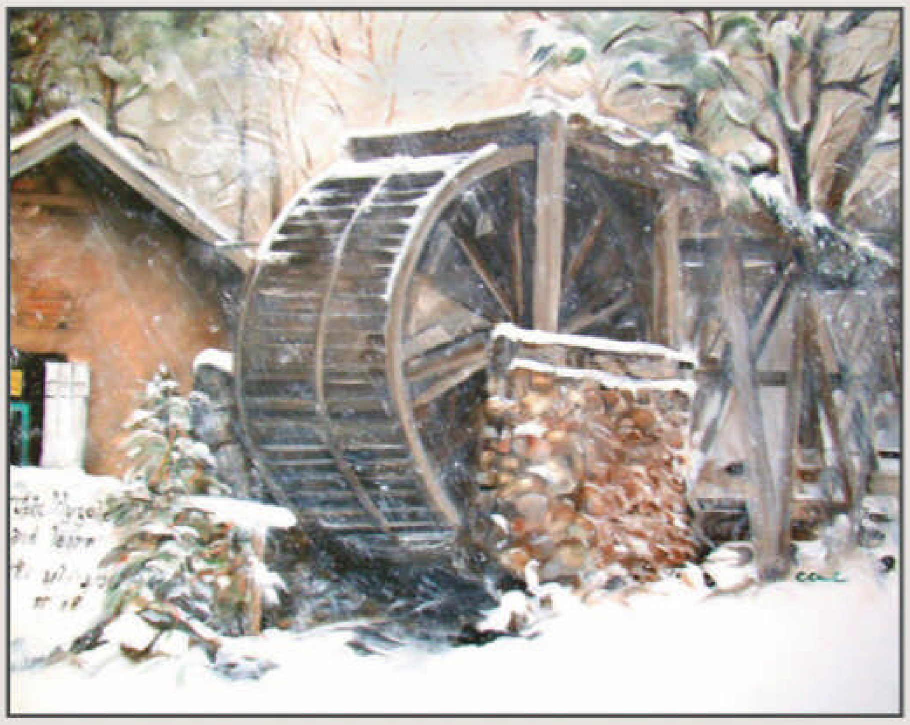
www.juliegilbertpollard.com • juliegilbertpollard@cox.net

Represented in Arizona by: Esprit Decor Gallery, Phoenix • Raku Gallery, Jerome • Sedona Arts Center Gallery, Sedona

CATHY CREEL



Daddy's Girl, oil on canvas, 22 X 28

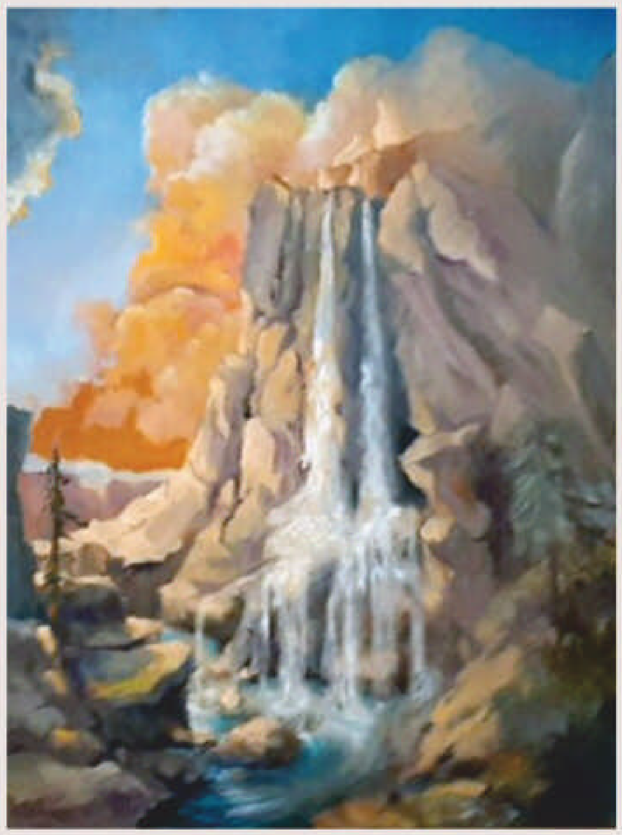


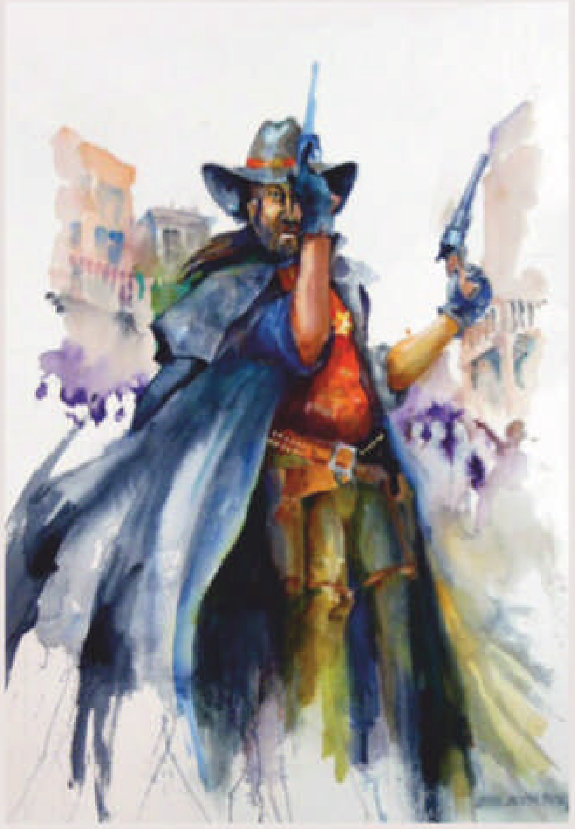
Dowlin's Mill, [Prints available], oil on canvas, 22 X 28

Studies include a Bachelor of Fine Arts degree/ University of Texas - travelled extensively, Far East, South America, Middle East, and Europe. Pet portraits (my passion!), horses, and scenes of the southwest are specialties. Home and studio in Logan, New Mexico. Works are currently displayed at "No Bones About It" and "Josie's Framery" in Ruidoso, New Mexico. Commissions welcome

cathycreelart@gmail.com | 432.770.7062

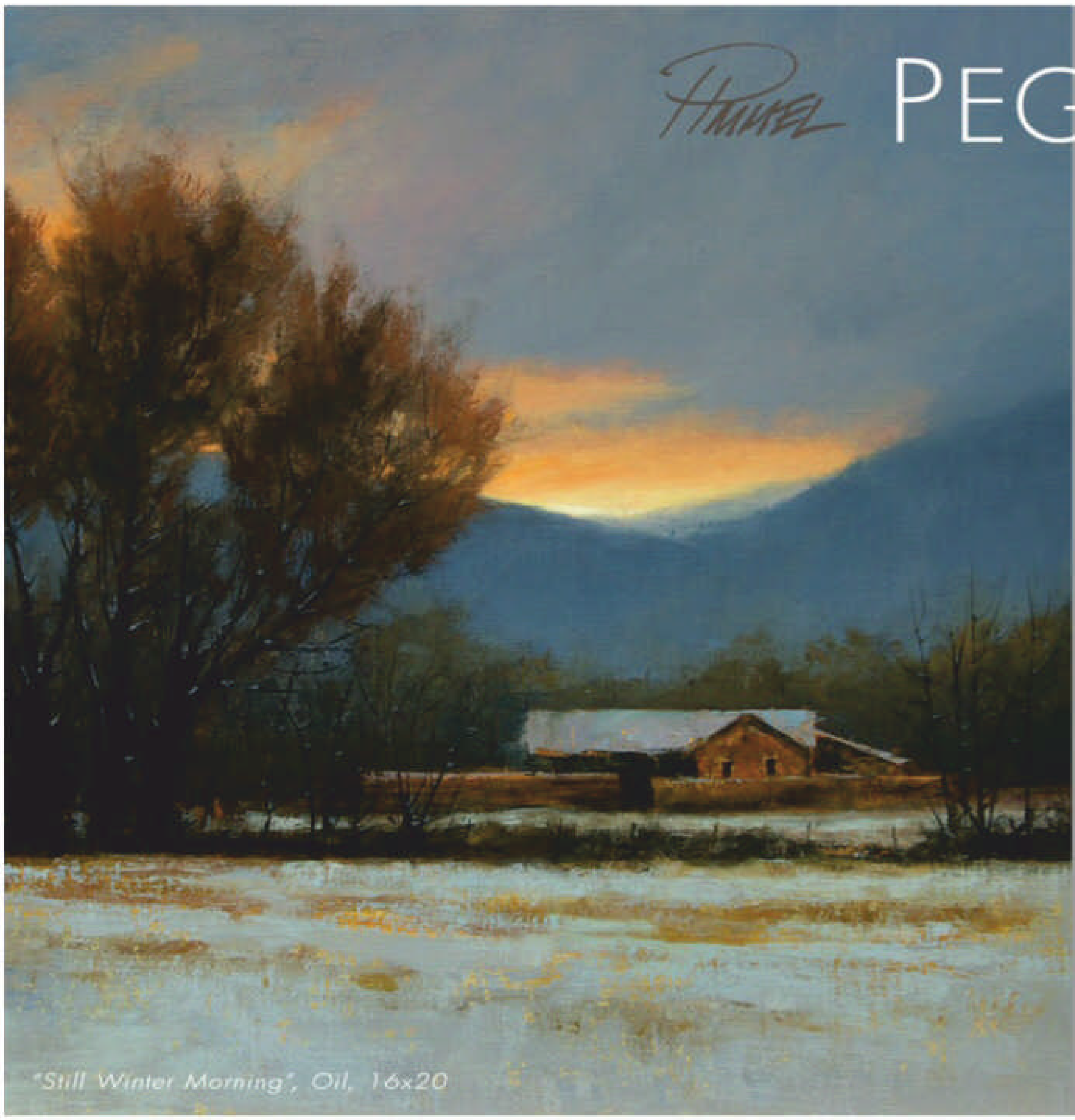
John Jason Phillips


HIGH SIERRA, Oil on stretched canvas, 30” x 40”


THE LAW (from the REAL HEROES series), Watercolor, 22 x 27.5

Jason is a fine art painter/designer living and working in Santa Fe. In addition to painting, Jason has created designs for the atrical productions from Las Vegas to New York to London and Bangkok. His love of the grandeur of the West’s scenery and heroes now propels his painting to share his love and fascination.

Website: www.johnjasonphillips.com • **e-mail:** johnjasonphillips@hotmail.com • **phone:** 425.289.9231


"Still Winter Morning", Oil, 16x20

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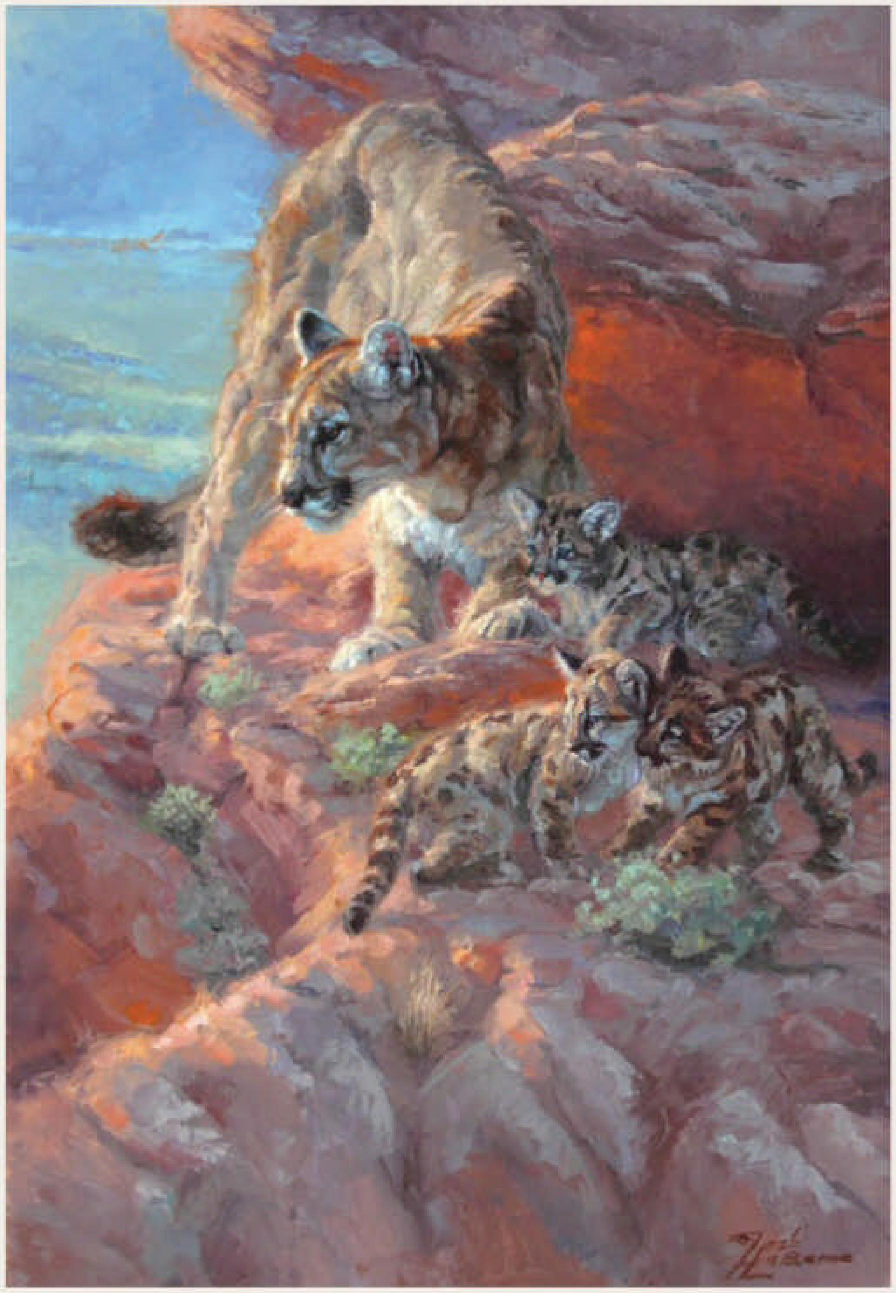

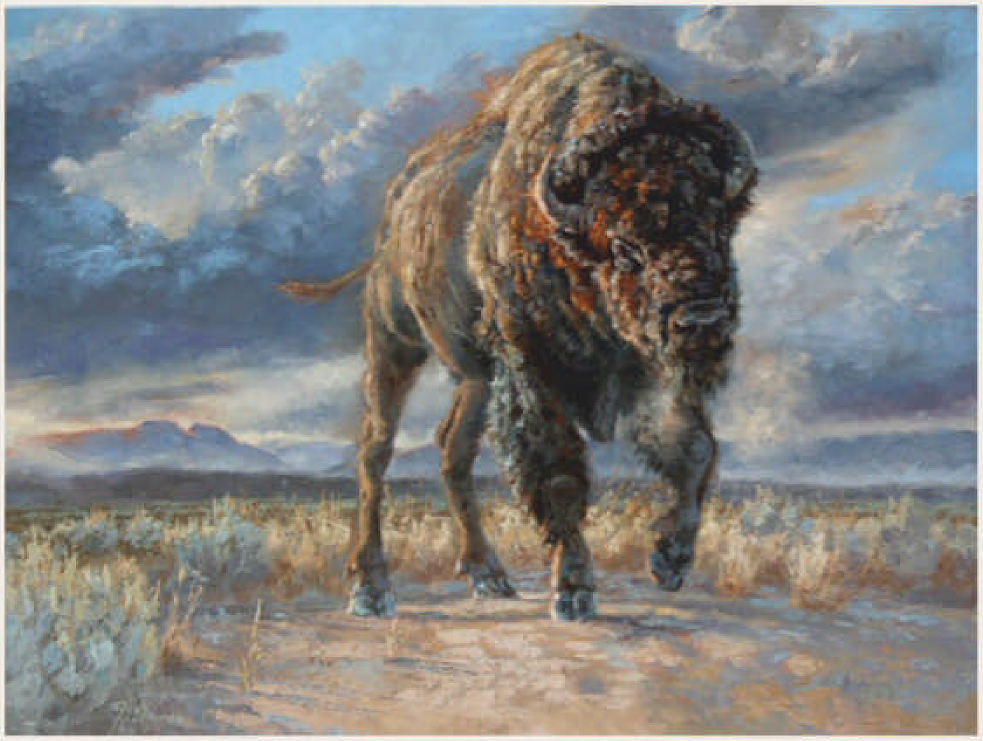

Josh LaBenne

Josh LaBenne has a passion that shows in his inspired paintings of Wyoming wildlife. Every piece created comes from his personal interaction with the animals and outdoors. Josh's hope is that his love of painting and God's creation will allow you to step into the experience for yourself. **Representation:** West Lives On Gallery, Jackson Hole, WY, Phone: 307.734.2888.

◄ *Hidden In The Cleft, oil, 39 x 27.* ▲ *Rising Over Sleeping Indian, oil, 30 x 40*

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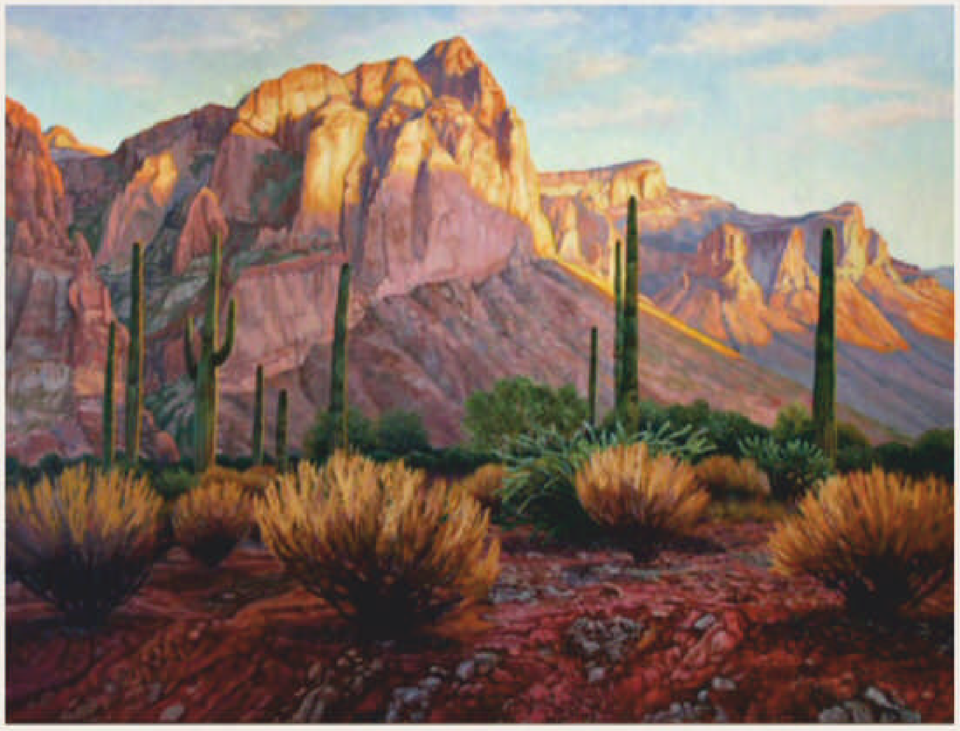
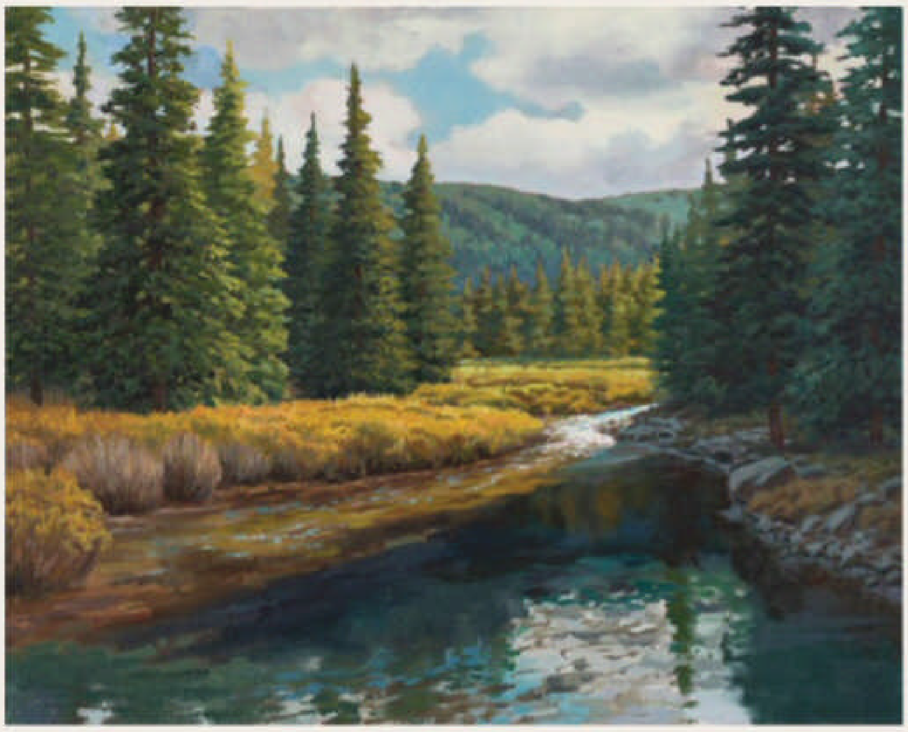
Facebook, Twitter and Instagram @fineartbyjosh

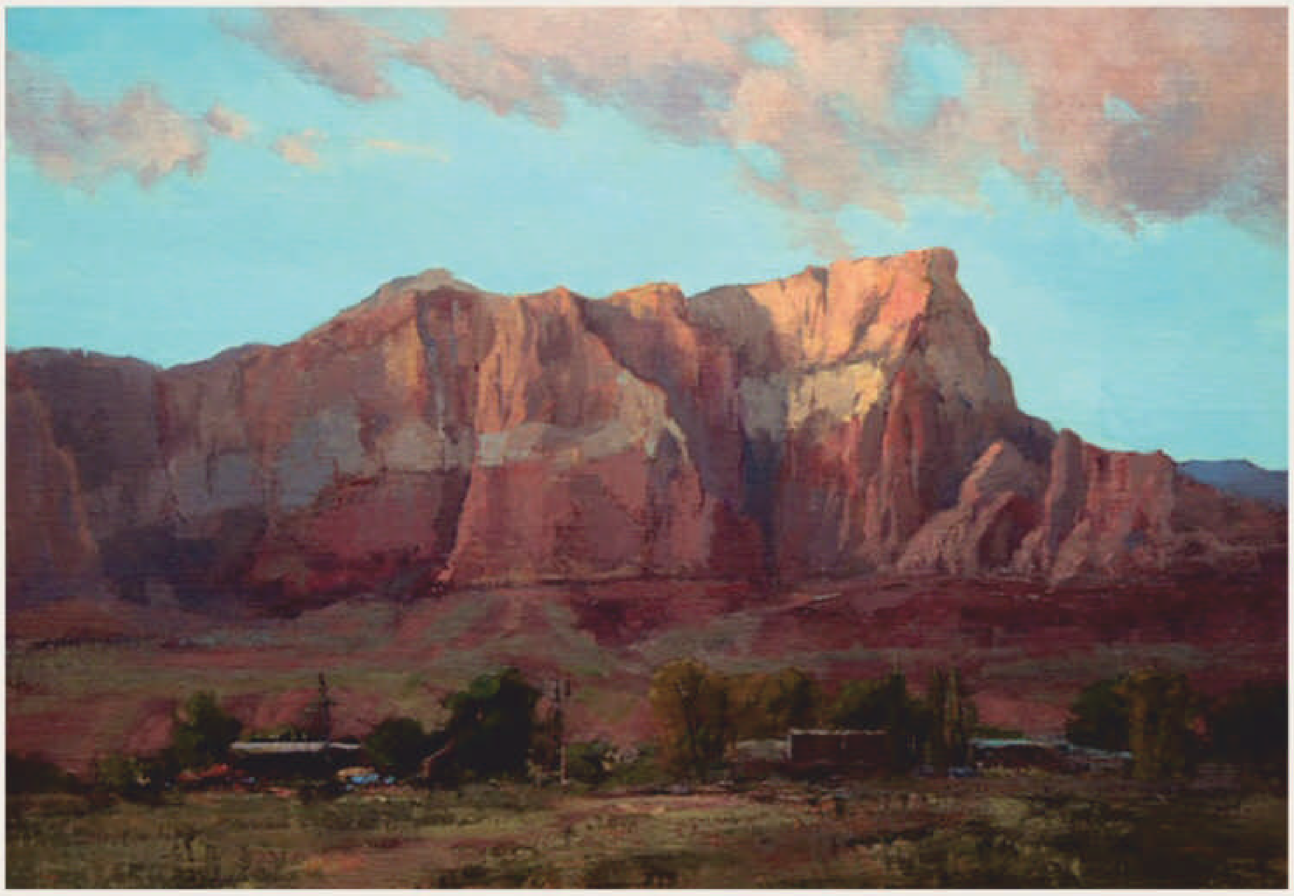




Kevin McCain

Kevin McCain has been a working artist for over twenty years. Kevin paints the somber beauty that embodies the Western landscape. He is drawn to the rugged beauty of the west in all its variations, finding more beauty in the low deserts and high mountains than the great cathedrals of Europe. ◀ *A Glimpse of El Dorado, oil, 48 x 36.* ▶ *High Mountain River Scenic, oil, 24 x 18.*

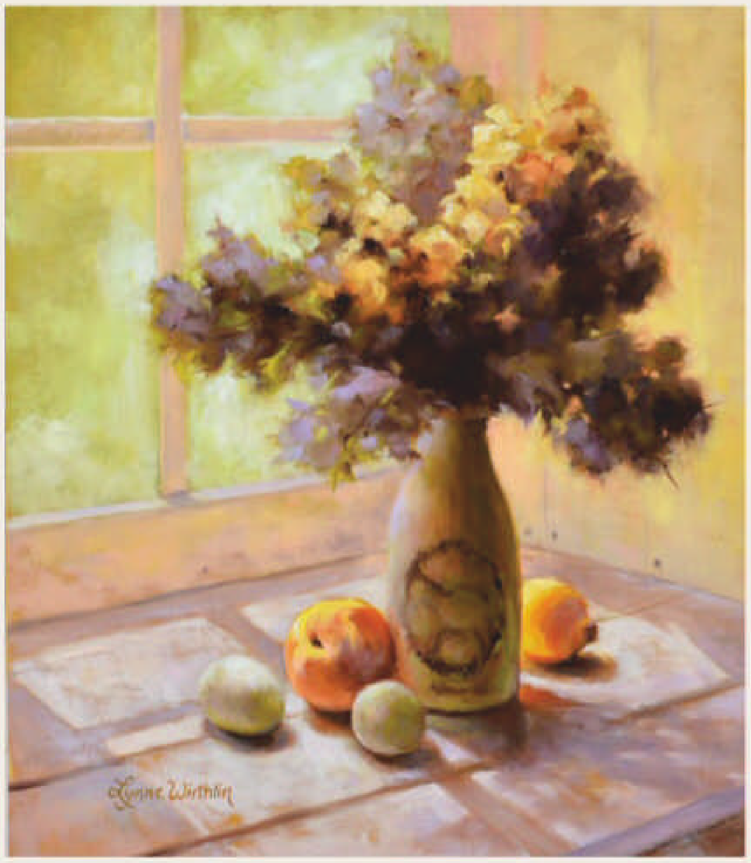
artist@kevinmccainart.com | 480.309.0039 | www.kevinmccainart.com

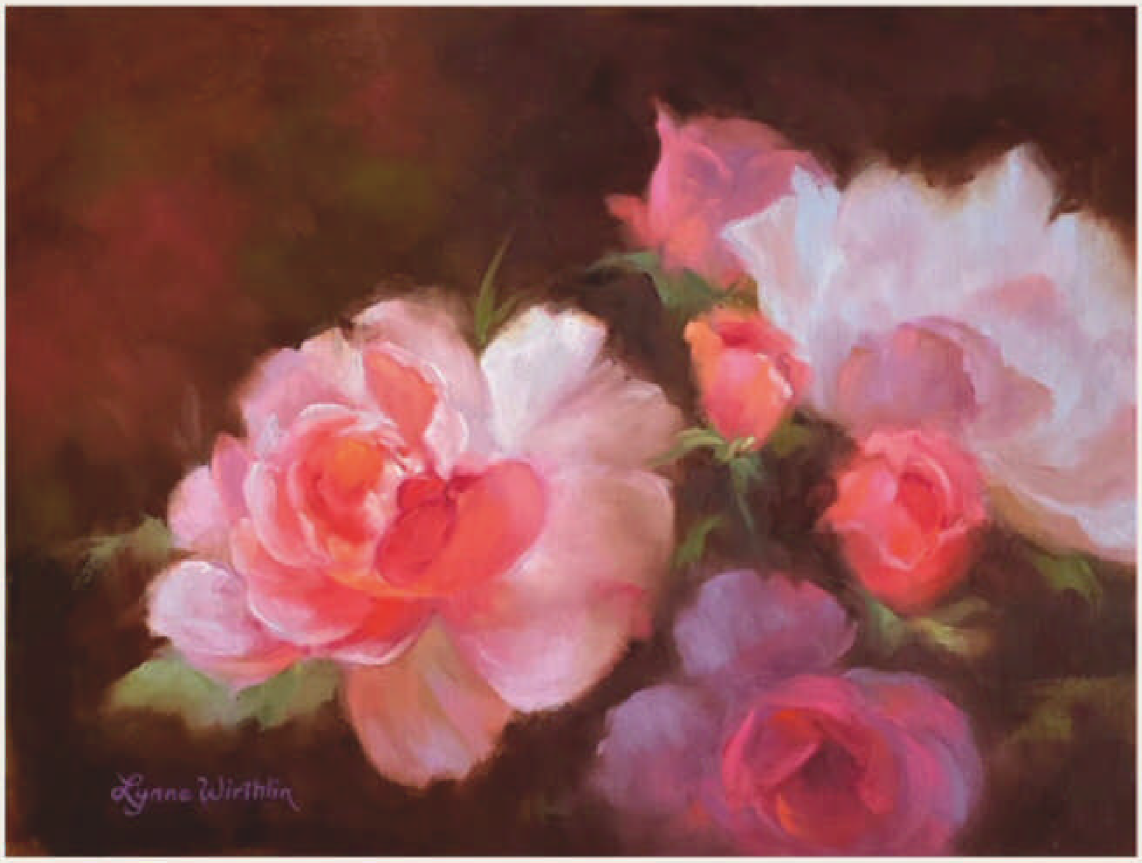


Jan Marie DeLipsey

"The Homestead" (2020 Oil Painters of America Salon how) reflects my love of the Western landscape. As a landscape painter, I am drawn to the wild and rugged areas of the West. My intention is to communicate the solace and peace that nature can gift the sensitive and thoughtful observer. I paint because I love it. **Representation:** Valerosa Gallery (903)504-5249. ▲ *The Homestead, oil on panel, 14 x 20.*

Jan@jdelipsey.com | 214.212.4188 | www.Jdelipsey.com

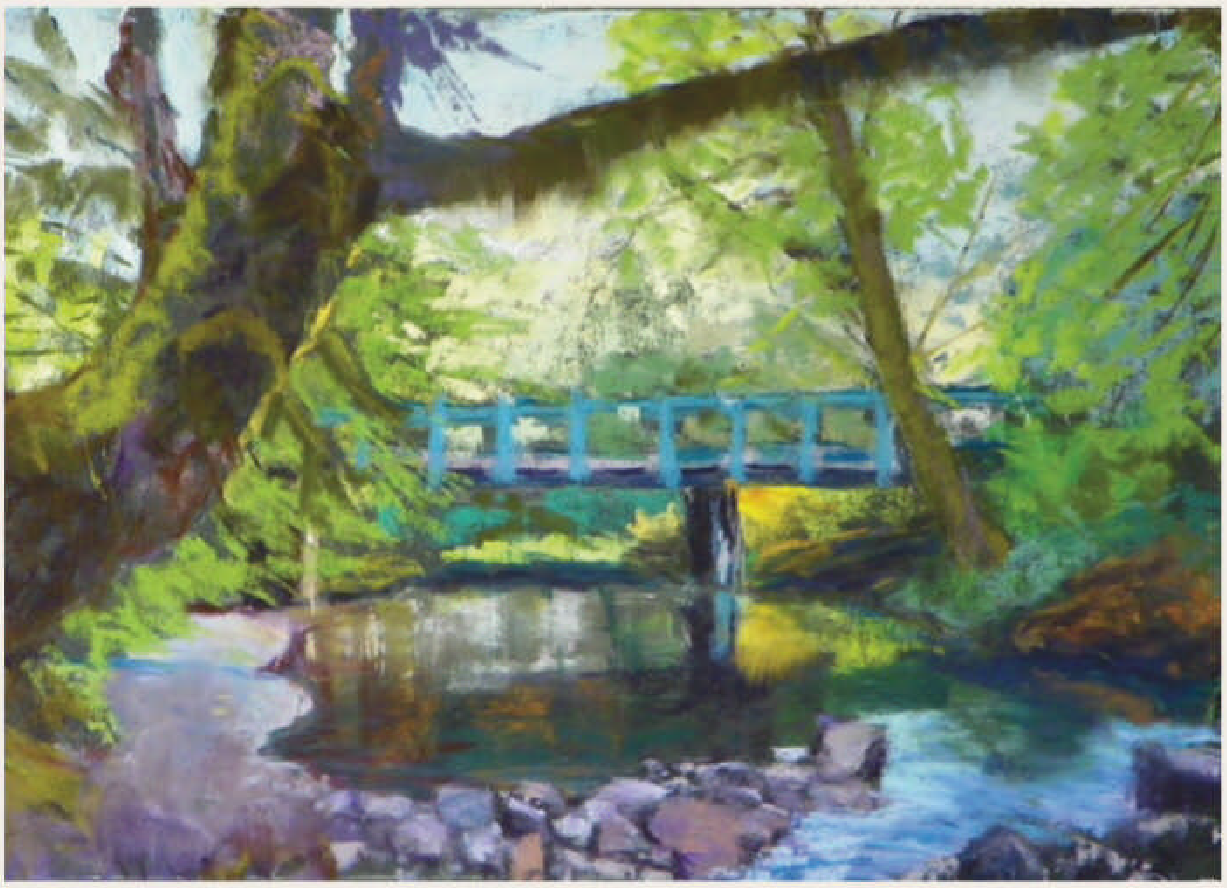


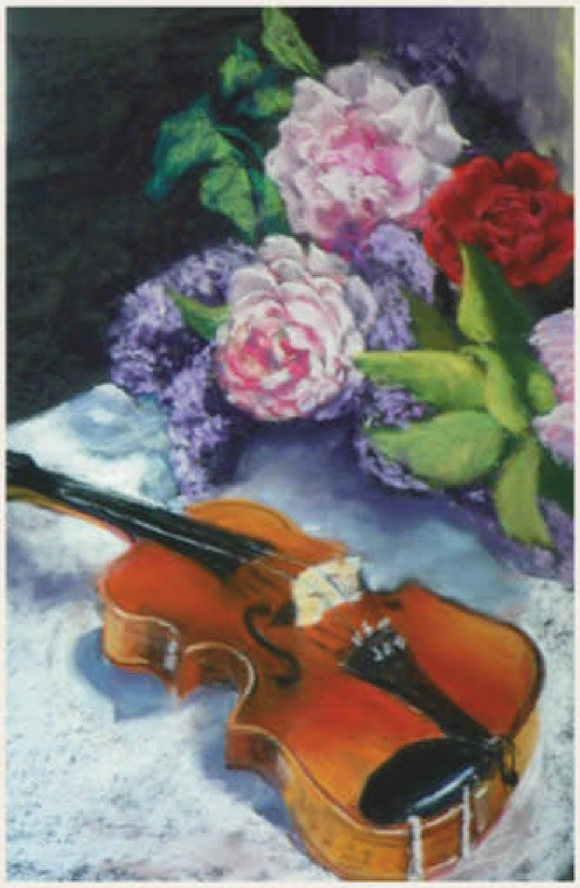


Lynne Wirthlin

Lynne's career has taken many roads, designer, illustrator, art educator, all providing a solid foundation for her life today as a fine artist. Inspired by the American Tonalists, her intent is to capture the mood and atmosphere surrounding her subject matter, and hopefully, strike an emotional cord with her audience. ▲ *Studio Window, oil, 13 x 16.* ▲ *Garden Roses, oil, 12 x 18.*

lewithlin@gmail.com | 513.307.0021 | www.Lynnewirthlin.com

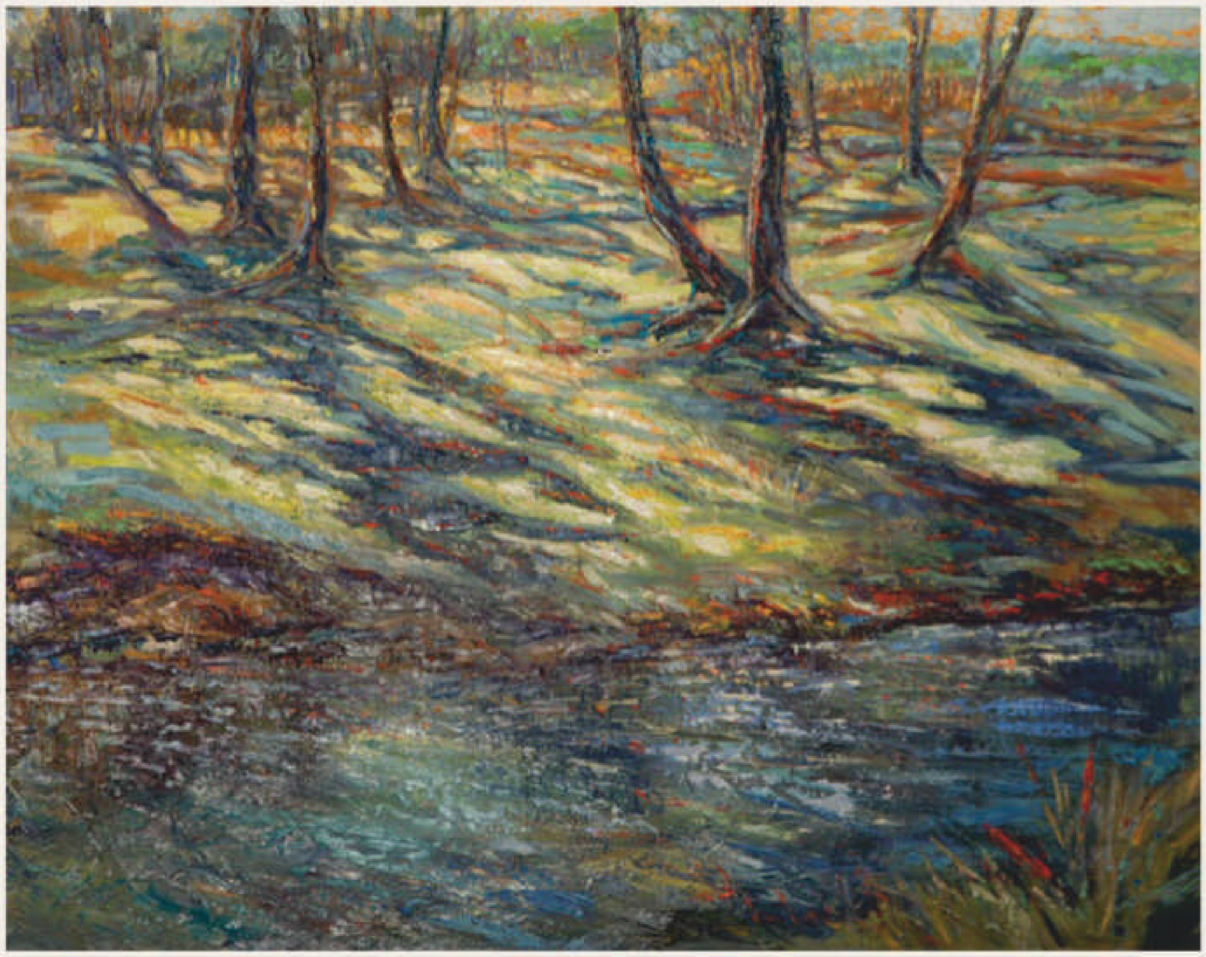




Cora Larson

Painting and evolving for 47 plus years, I approach each new painting as a challenge in both oil and pastel. I strive to be the best I can be each new painting. I am a partner in Gallery NW in Roseburg Oregon and a signature member of the Pastel Artists of Oregon, reflections pastel, Old Violin pastel. ▲ *Reflections, pastel, 9 x 12.* ▲ *Old Violin, pastel, 18 x 12.*

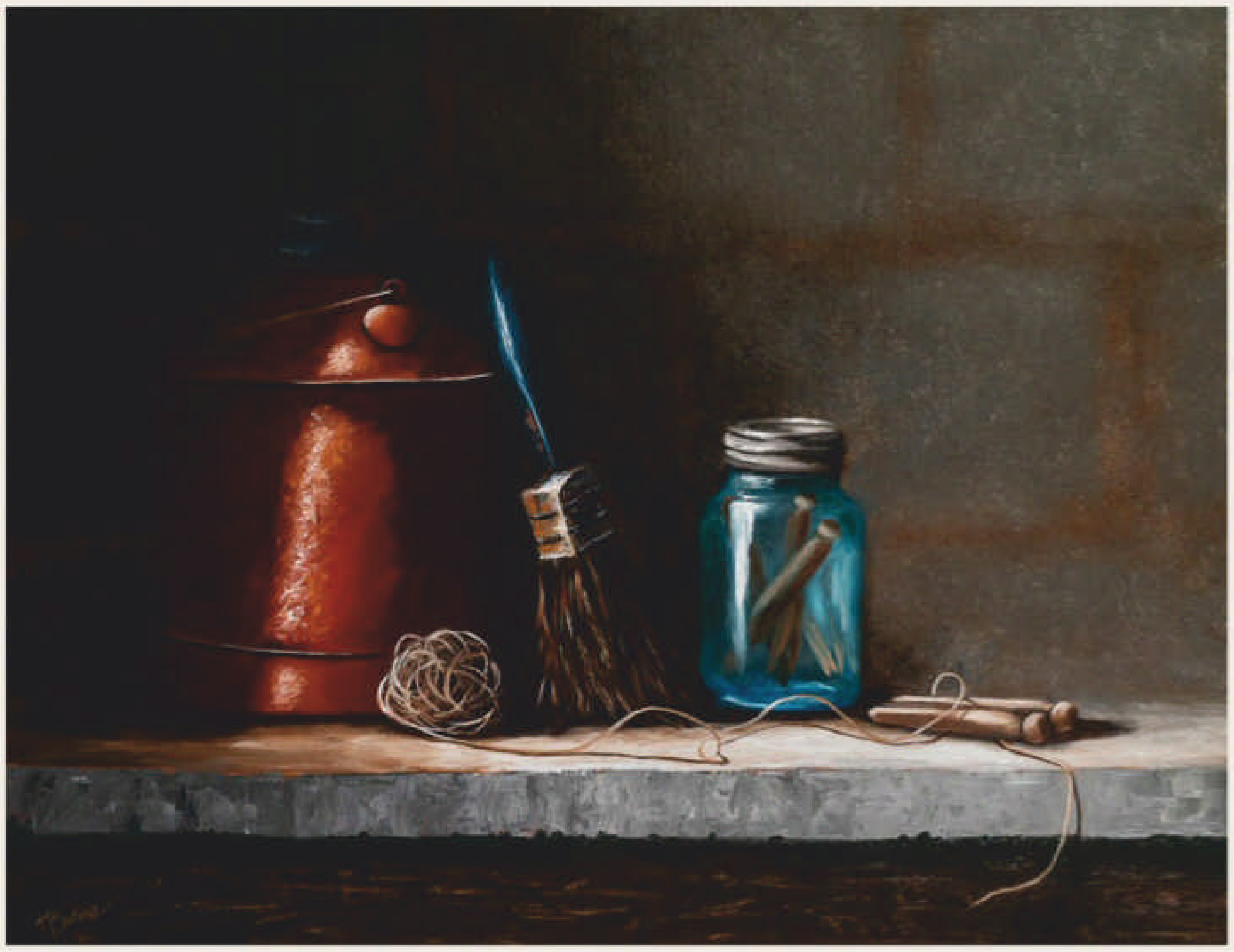
cora.larson@frontier.com | www.clarson.artspan.com



Janet Grissom

Frank Lloyd Wright said "Study nature, love nature, stay close to nature and it will never fail you." Grissom's vivid, encrusted oil colors are all about this love of nature. She said as the stresses of life fill her, the elements of nature caresses her like a warm, soft breeze. In the painting above layers of colors and texture lead your eye from the dancing shadows to the peace of the trickling water. **Representation:** Brandt Roberts Gallery, Columbus, Ohio, 614 223 1655. ▲ *Lead by the Shadows, oil on canvas, 48 x 60.*

js.grissom@yahoo.com | 614.218.79850

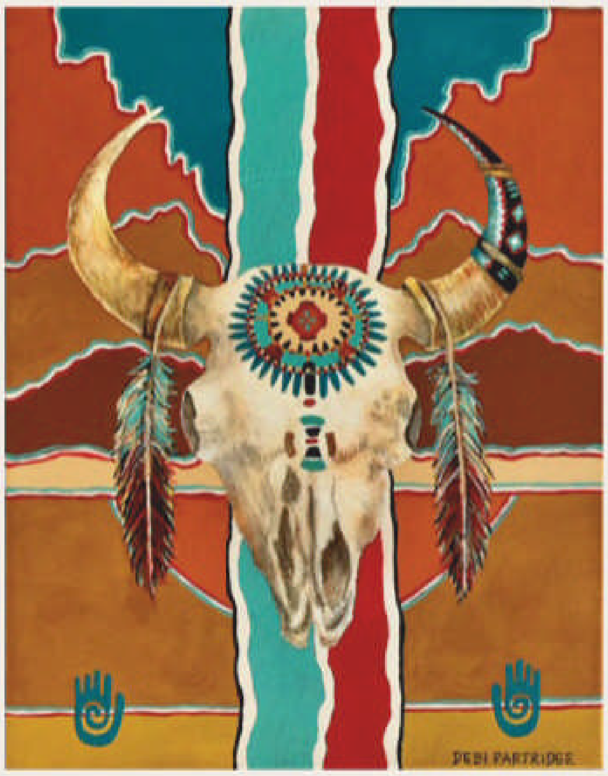


Karen Burns

Inspired by the light streaming through a small garage window leaving corners filled with dusty mystery. I am a representational painter using everyday objects often showcasing vintage pieces. I enjoy using items that have been worn by time and been made weary with the patina of life and use.

▲ *The Clothesline, A tribute to a lifetime of laundry, oils on archival panel, 14 x 18.*

Karen@KarenBurnsPhoto.com | www.KarenBurnsFineArt.com

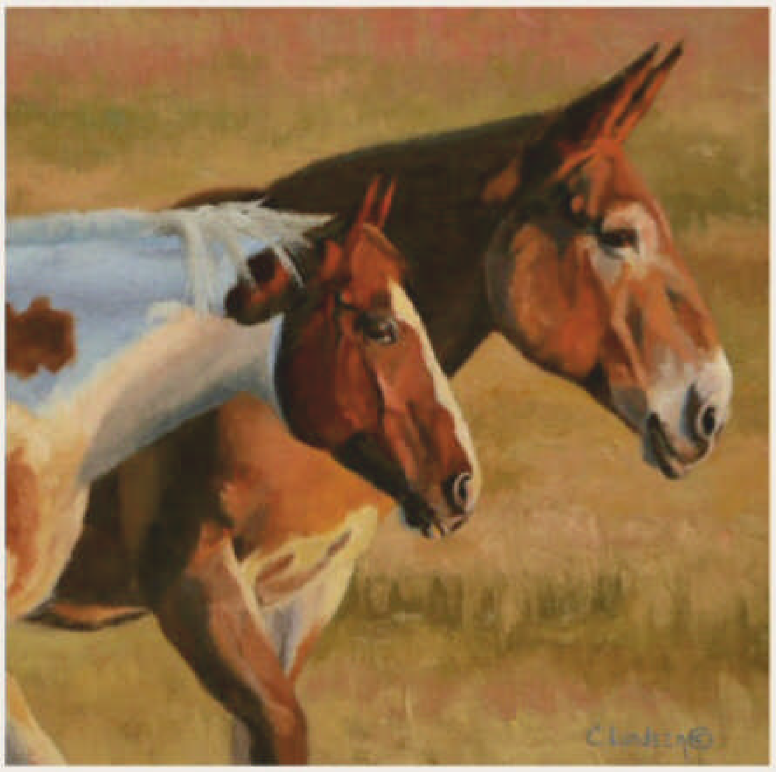


Debi Partridge

Debi's Art is the product of her adventurous spirit, combined with her passion to express. She is often referred to as an artist who paints her world story. Her work is found in private and public collections around the world. Contact her for commissions or teaching art workshops.

▲ *Journey of Life, acrylic, 14 x 11.*

debipartridge@yahoo.com | 812.701.1846 | www.debipartridge.com

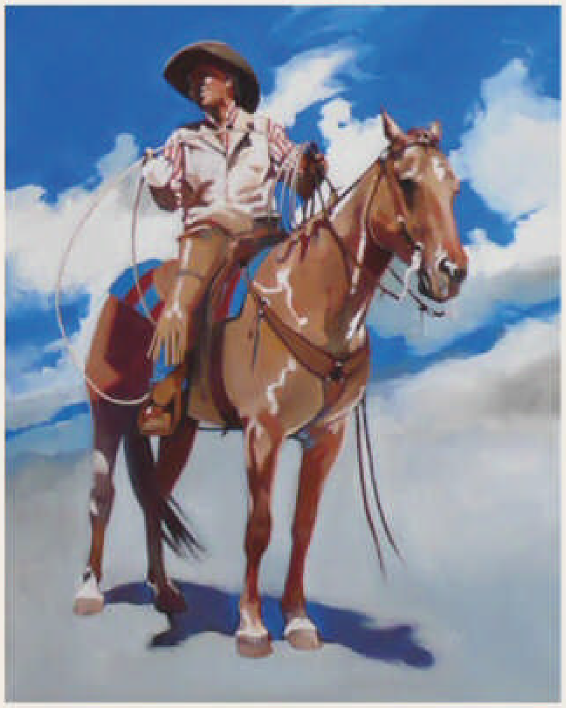


Carol Lundeen

Carol Lundeen is a representational wildlife artist from rural Dassel, MN. Although she lives in MN, her favorite subjects to paint are those from the Dakotas and points West. She is an Associate member of Women Artists of the West and a Signature member of the American Plains Artists.

▲ *Back to the Barn - Horse and Mule, oil on linen panel, 12 x 12.*

carol@lundeenartwork.com | www.lundeenartwork.com



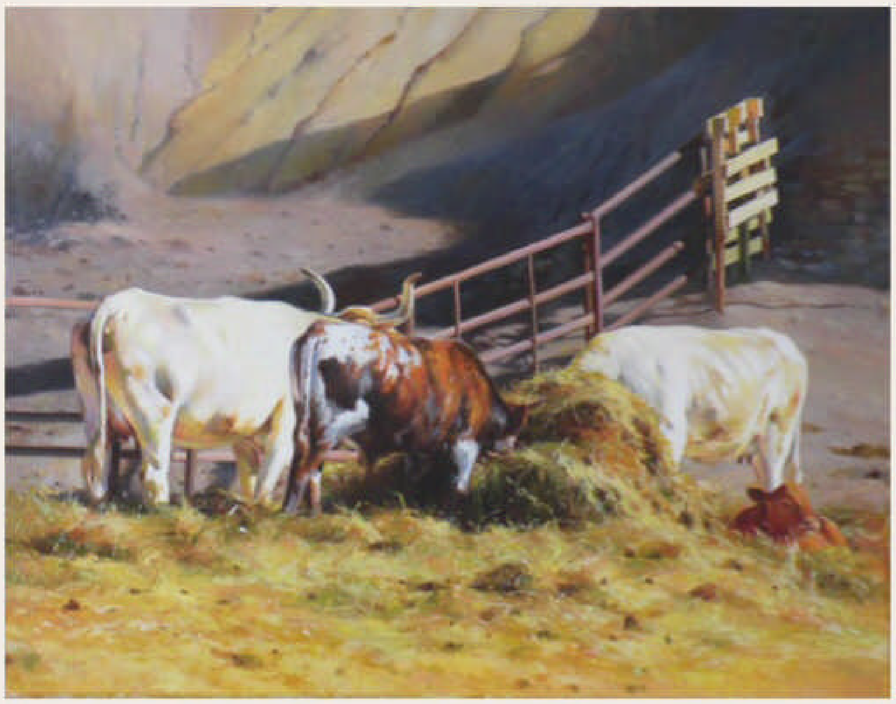
Peggy Judy

My work has been described as contemporary western. The goal is to portray the American West in a more simplified vignette. Capturing a single moment in the life of today's cowboy and ranch family. Attempting to showcase the energy and life with brushes, oil paints and canvas.

Representation:
Korologos Gallery, Basalt, CO   Korologosgallery.com
Wilde Meyer Gallery, Scottsdale, AZ   Wildemeyer.com
Horton Fine Art Gallery, Beaver Creek, CO   Walthortonfineart.com
Summit Gallery, Park City, Utah   Summit-Gallery.com.

▲ *Sky's the Limit, oil on canvas, 30 x 24.*

caduceusf@mac.com | 303.475.2608 | www.PeggyJudyFineArt.com

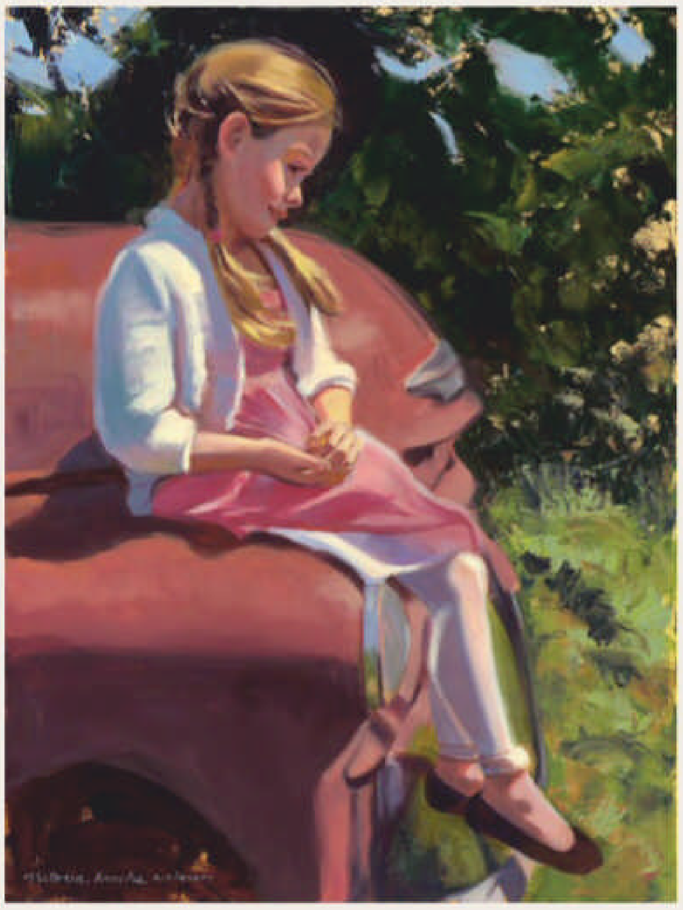


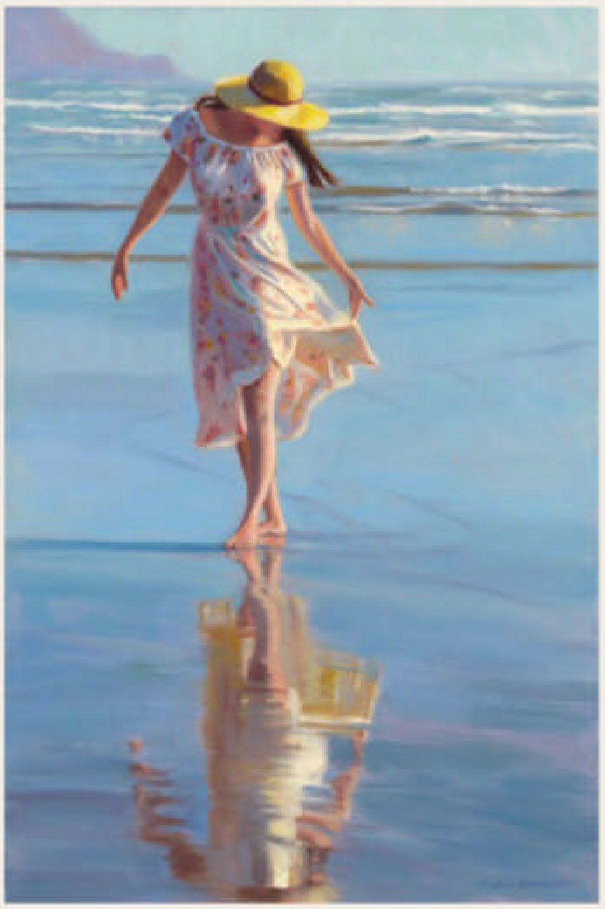
Sandhyaa Shetty

"For me a landscape does not exist in its own right, since it's appearance changes at every moment, but the surrounding atmosphere brings it to life- the light and the air which vary continually. For me it is only the surrounding atmosphere which gives subjects it's true value." - Claude Monet.

▲ *Warm Brunch, oil on canvas, 16 x 20.*

www.sandhyaashetty.com



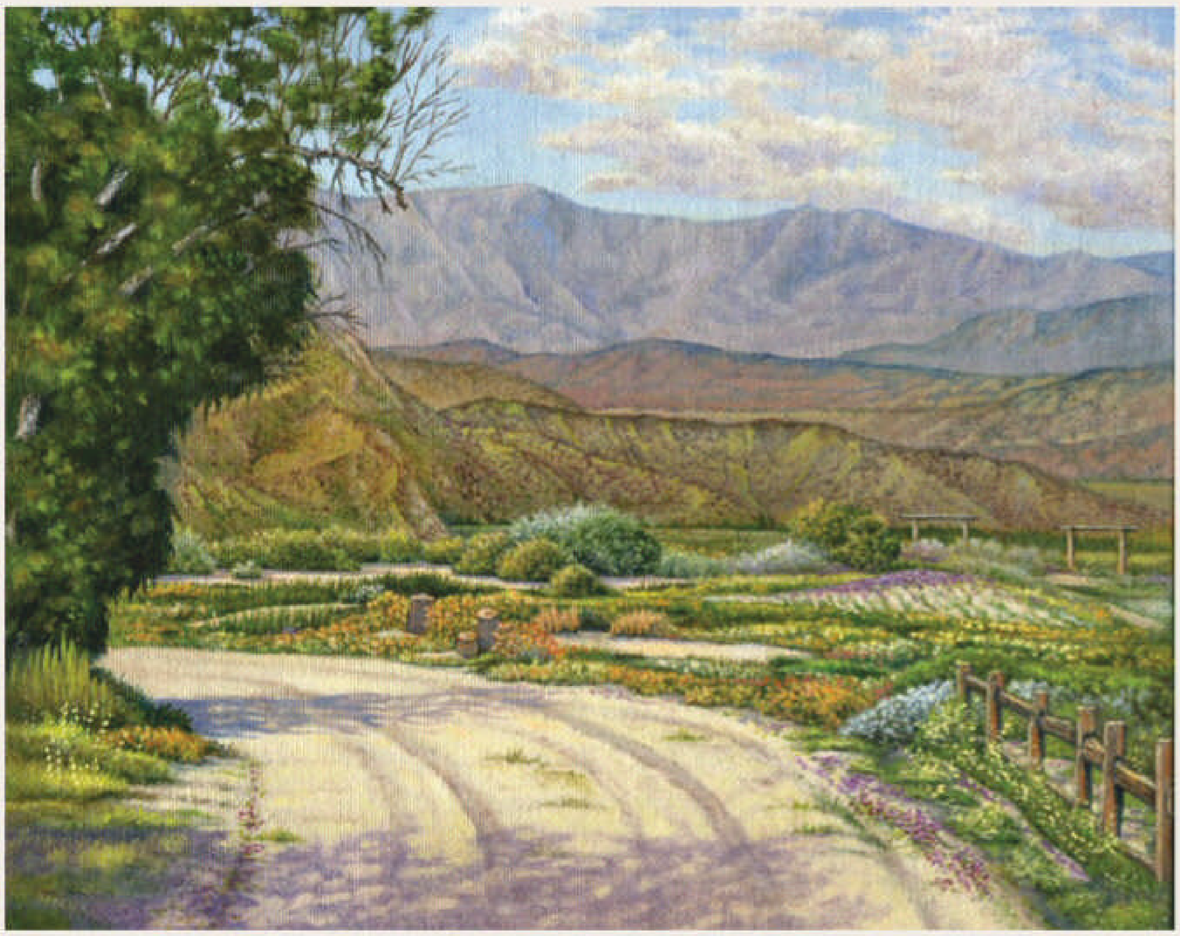


Victoria Brooks, AIS, NOAPS

Victoria's paintings capture the ephemeral emotions of people in natural settings, resonated with viewers in some 250 juried group or solo exhibitions around the world, and been recognized with "Best of Show" and other awards. Victoria's unique artistic voice is characterized by a vibrant color palette and an impressionistic style.

◄ *Vintage, oil on linen, 24 x 18 .* ► *Graceful Reflections, oil on linen, 36 x 24 .*

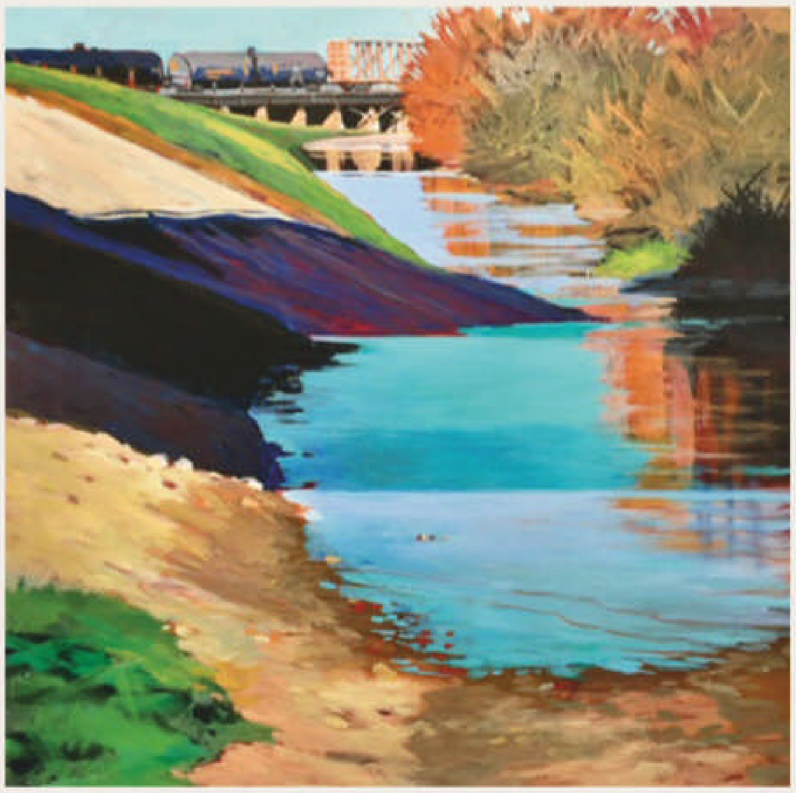
victoria@vbrooks.com | 916.768.1751 | www.vbrooks.com
Facebook: victoriabrooksfineart | Instagram: victoria_brooks_artist



Nanette Benson-Schlax

Unexpected surprises always await during trips to the Anza Borrego Desert to record the all too brief explosion of gorgeous spring blooms. Here, at the bend of a remote dirt road, warm shadows led me to an expansive vista of vibrant wild flowers in the clear, mid-morning sunlight. Works in graphite, oil, and colored pencil have been exhibited at the Escondido Arts Partnership Municipal Gallery in Escondido. Published graphite work has been included in North Light Books "Strokes of Genius 6" and "Art Journey Animals: A Collection of Inspiring Contemporary Masterworks". ▲ *Spring A.M. On Hoberg Road, oil, 8 x 10.*

fieldfocus@cox.net

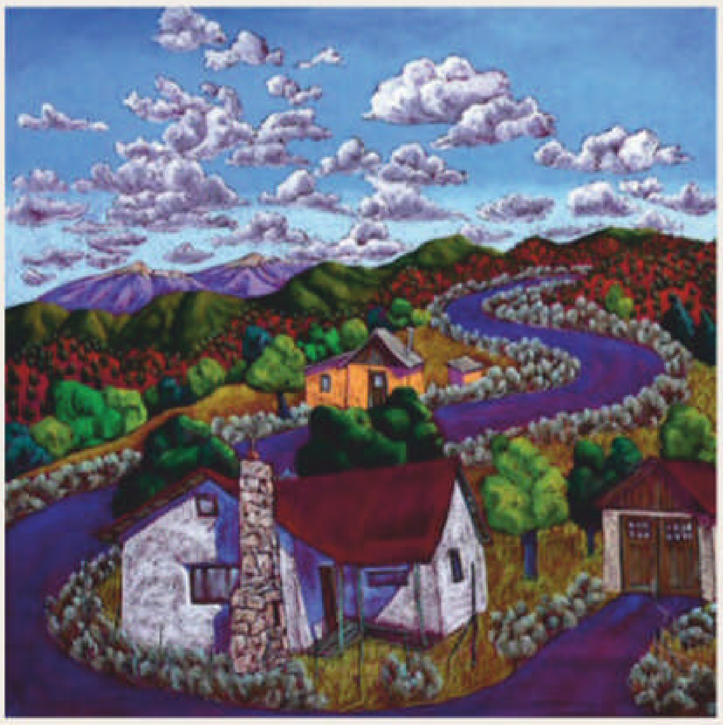


Kathy Dana

Kathy is a Northern California painter who strives to reveal the positive energy in all things. *Steel Away* is typical of Kathy's fascination with light, color and movement. Many collectors comment that her work has a glow about it and speaks to them of peace, calm and beauty.
Representation: Nisa Hayden, Hayden Arts Agency 916.769.2700.

▲ *Steel Away, acrylic on canvas, 24 x 24.*

kathy@kathydana.com | 916.847.4235 | www.kathydanaArt.com

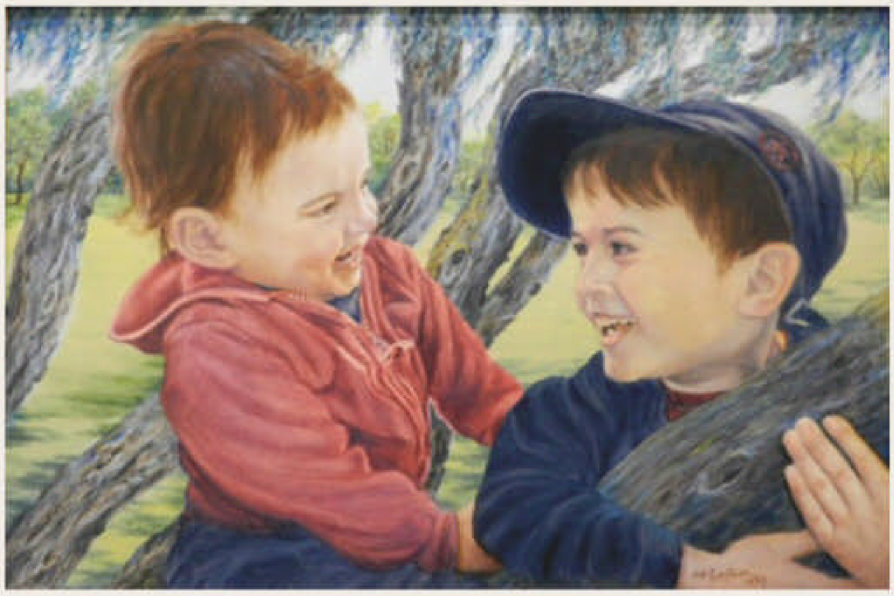


Jennifer Cavan

Over the last 20 years, I have explored the landscapes of the American West. In vibrant oil pastels, I capture the essence of place and structure. Working from photographs, sketches and etched memories, I create bold, colorful art that evokes both connection to the land and a sense of timelessness. Studio visits by Appointment.
Representation: Luca Decor and Leslie Flynt, in Santa Fe.

▲ *Where Will It Take You?, oil pastel on cradled panel, 24 x 24.*

jennifer@jennifercavan.com | 505.954.1640
www.jennifercavan.com

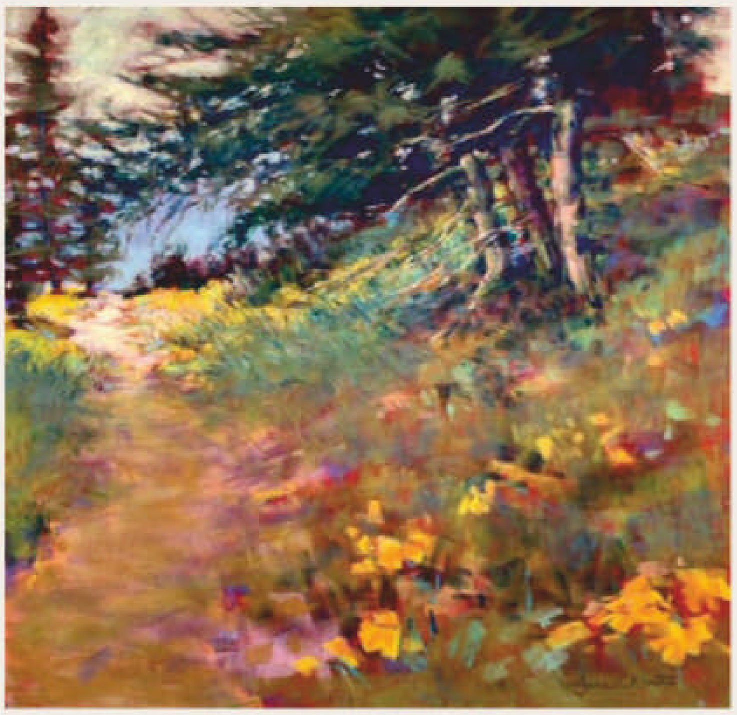


Gay Paratore

PORTRAITS THAT TELL A STORY, Oils, watercolors, pastel portraits of family, cars, boats, homes, animals, and landscapes from your favorite photos; priced by size. Gay Paratore, former Art Department Head, Alvin Community College, studied with over 100 noted instructors in Texas, California, and at the National Academy of Art and the Art Students League NYC.
Representation:
Texas: G. Lee Gallery, Galveston; Art Forum, Clear Lake Shores.
Maine: Woodlawn Museum; Seal Cove Auto Museum.

▲ *Out On A Limb, oil on canvas, 24 x 36.*

gparatore@verizon.net | 409.316.1005
Google: Gay Paratore, artist

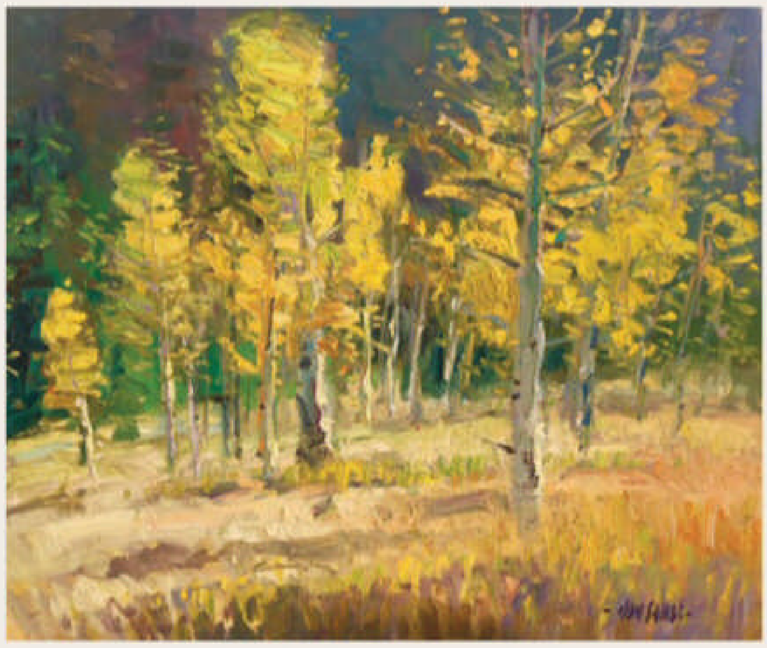


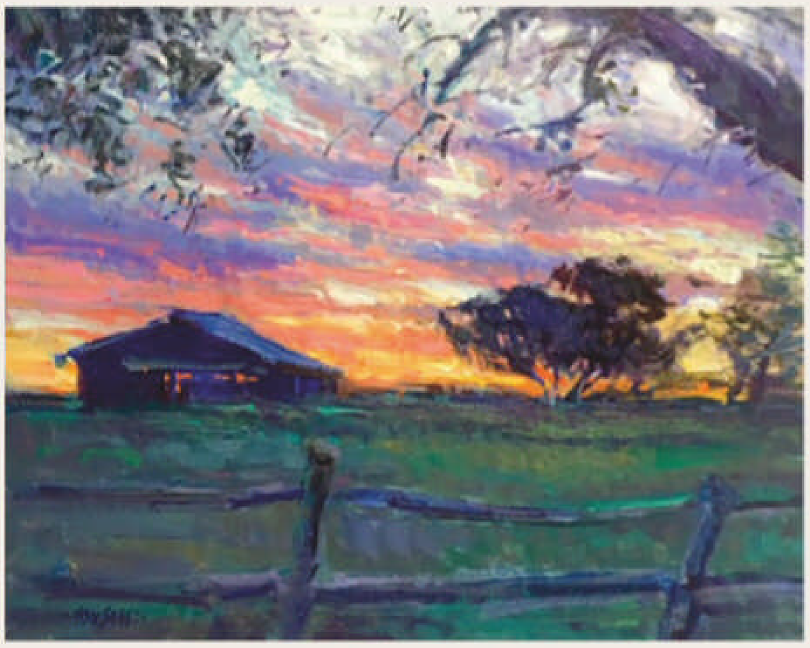
Jane Christie

Jane's impressionistic style paintings reflect her desire to share her love of nature, color and light. Jane is an international awarded artist, signature member of the Pastel Society of America, Pastel Society of Colorado, Plein Air Artists Colorado and associate member of Women Artist of The West. Commissions happily accepted.
Representation: Saks Galleries, Denver, CO
Saksgalleries.com.

▲ *Sweet Summer Day, Pastel, 19 x 19.*

Janechristieart@gmail.com | 720.480 3683
www.Janechristieart.com



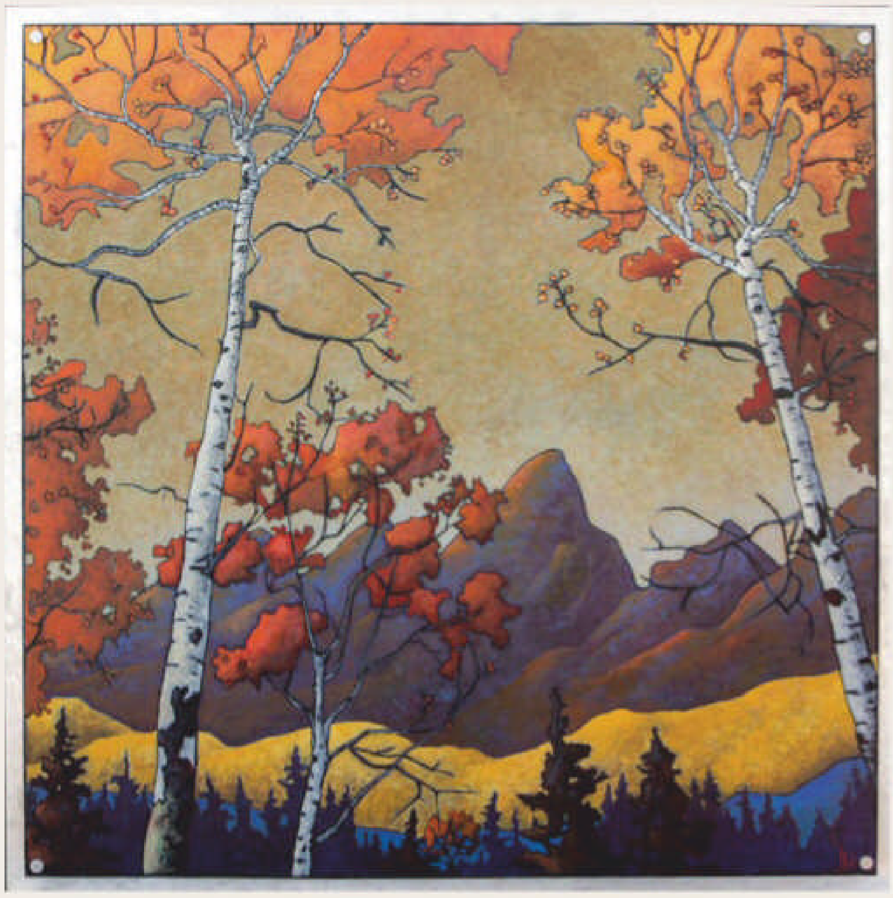


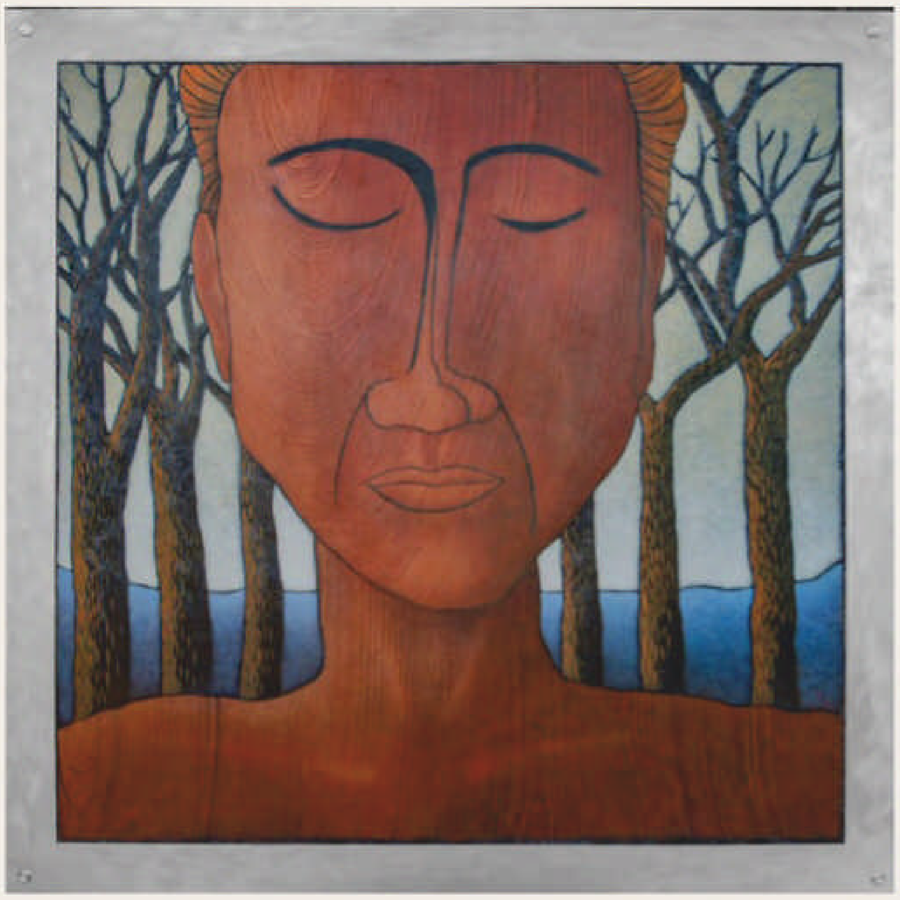
Don Sahli

You are cordially invited to the Grand Opening of The **Don Sahli Online Gallery**
Four floors of curated rotating exhibits await your viewing.
The paintings presented here can be viewed in the featured exhibition located on the ground floor of the gallery.
Featured paintings on the online gallery are available for purchase.
Don Sahli began showing professionally at the age of 15 in Taos. A plein air painter and teacher, Don uses color and temperature as tools to express form and emotion in his work. As a professional painter for over 40 years, he and his French box easel have traveled widely and his works have been exhibited in galleries across the country. The Sahli School of Art has offered classes and workshops for over 25 years. Impressionist, Colorist, and Realist are used to describe Don's work. Don apprenticed with Sergei Bongart, and trained in the Russian School of Colorism. He cultivates and keeps the Russian tradition alive through his teaching and painting.
Sahlipaint Studio LLC. PO Box 16612 Golden, Colorado 80402 303.588.2226 www.donsahlionlinegallery.com.

◀ *Aspen Sunlight Sonnet Telluride, plein air, 20 x 24.* ▶ *Sunset Fork in the Road, plein air, 24 x 30.*

www.donsahlionlinegallery.com



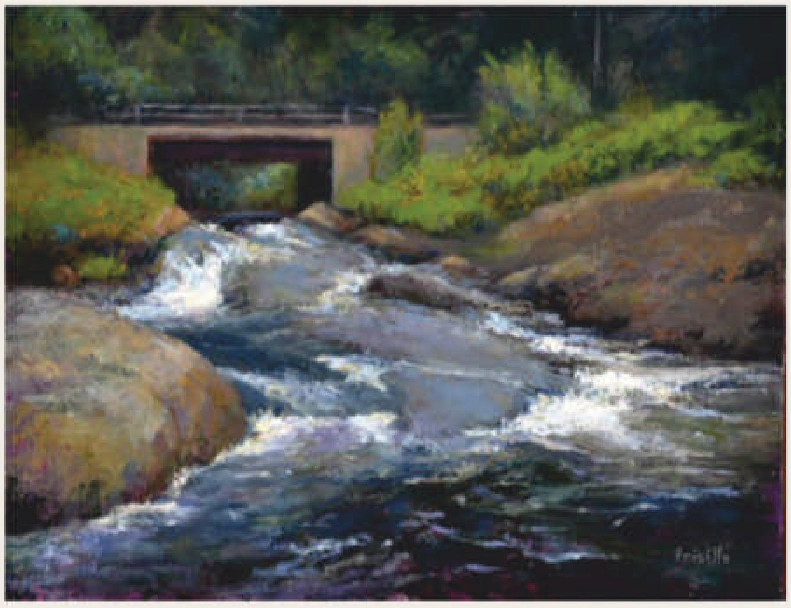


Jerri Lisk

The beauty I encounter in nature both humbles and inspires me. My sketchbook travels with me as I explore the wild places. I use vivid acrylic paints to transfer my line drawings onto sanded aluminum sheets. Trees are my favorite models, their personalities defined by their simple, clean lines. While incorporating the connection of figurative shapes to the land into my work, the work seems to always return to pure structure of trees.
Up coming shows: Capitol Contemporary Gallery Dec. 2020 and Art Spirit Gallery September 2021
Representation: Lisk Gallery, Capitol Contemporary Gallery- Boise, ID and Art Spirit Gallery Coeur d' Alene, ID.

◀ *Jackson, acrylic on aluminum, 48 x 48.* ▶ *Together as One, acrylic and watercolor on aluminum, 48 x 48.*

jerri@liskgallery.com | 208.890.6972 | www.liskgallery.com

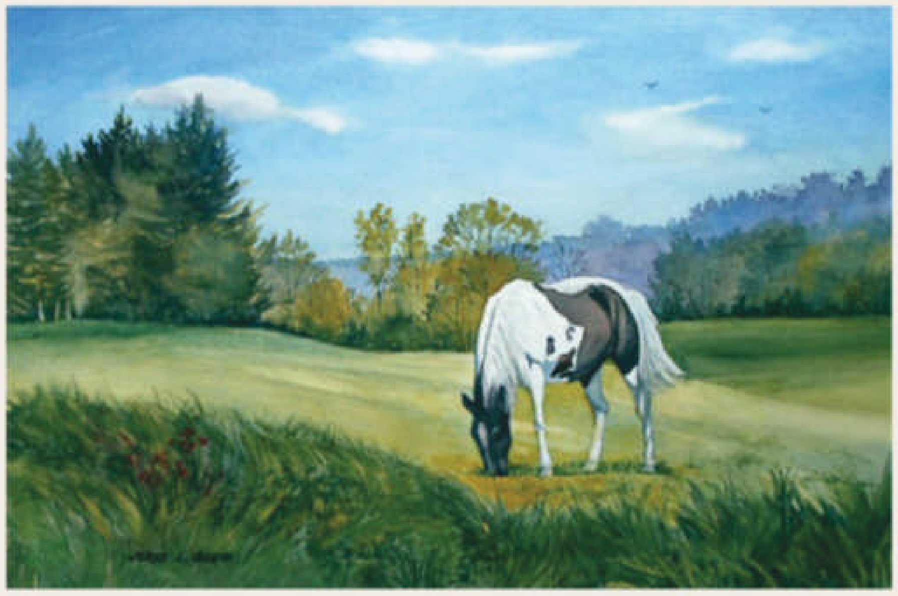


Joey Frisillo, WAOW, PSA

I was attracted to the pattern this rushing water created as it flowed through the culvert and around the barely submerged rocks. I also wanted to convey the shiny surface of the rocks as water slid over them.
My Solo Show at The Depot Gallery, Norman, OK has been postponed to March – May 2021. However, EVERYONE IS INVITED to the current invitational online show at The Depot www.normandepot.org/gallery **Representation:** Castle Gallery and Ingrid Gipson Studio & Gallery, joey@joeyfrisillo.com

▲ *Fall Brook Tumble, oil, 12 x 16.*

joey@joeyfrisillo.com | 918.242.3205 | www.joeyfrisillo.com

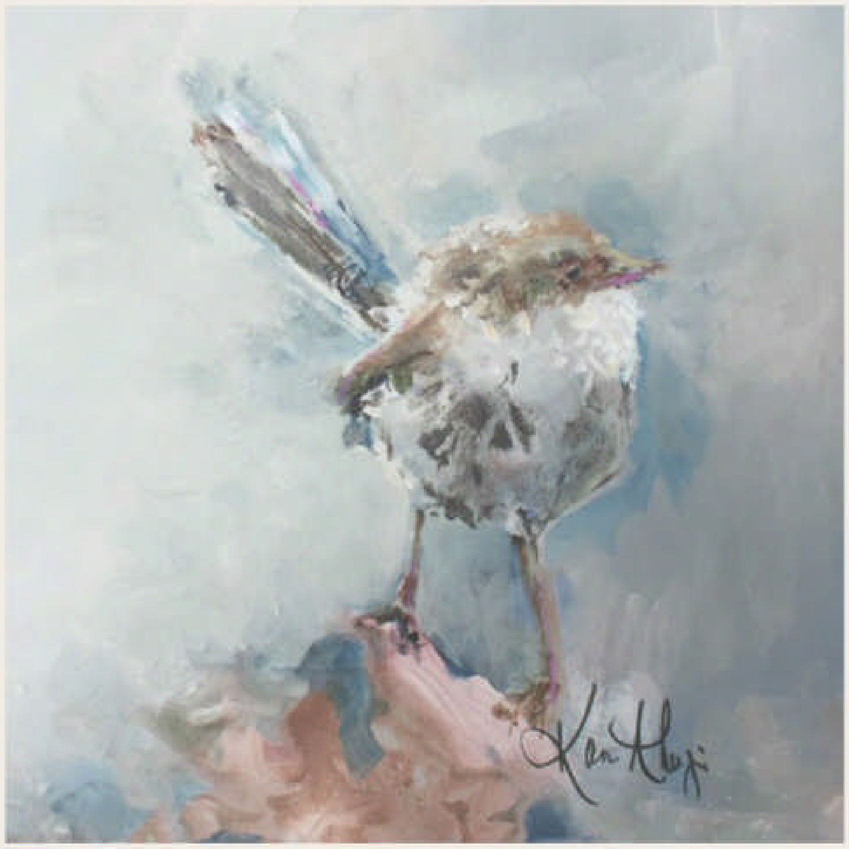


Jerry Gadd

This painting is a watercolor of a pinto pony grazing in a field. I'm a professional artist, and I paint landscapes, floral's, still Life's, and portrait's. I work in both oil and watercolor. My work has been published in books and magazines, and I have won numerous awards both in venues and online competitions.

▲ *Pinto Pony, watercolor, 18 x 12.*

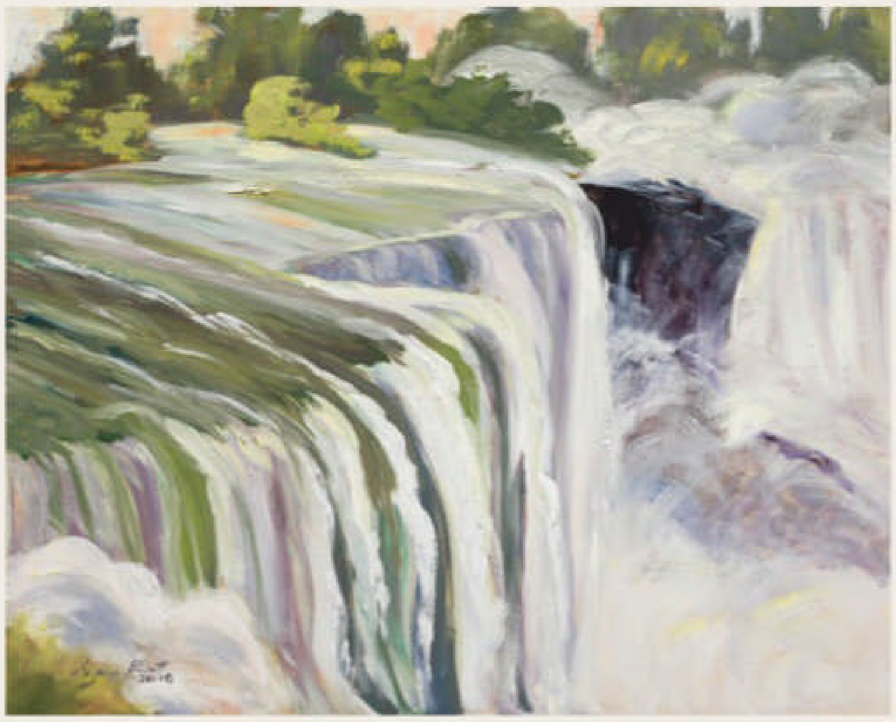
jlg_21230@yahoo.com | www.jerrygaddfineartist.com



Karen Ahuja

Have your traditional income streams disappeared this Fall? I've sold thousands of paintings through licensing and galleries, but my art business exploded when I leveraged the online market. Join the Art Boss Formula FREE bootcamp so that you can create consistent monthly art income.
(September 14th & October 26th) ▲ *Gray Wren, acrylic, 20 x 20.*

www.karenahuja.com/art-boss-formula/
contact@karenahuja.com

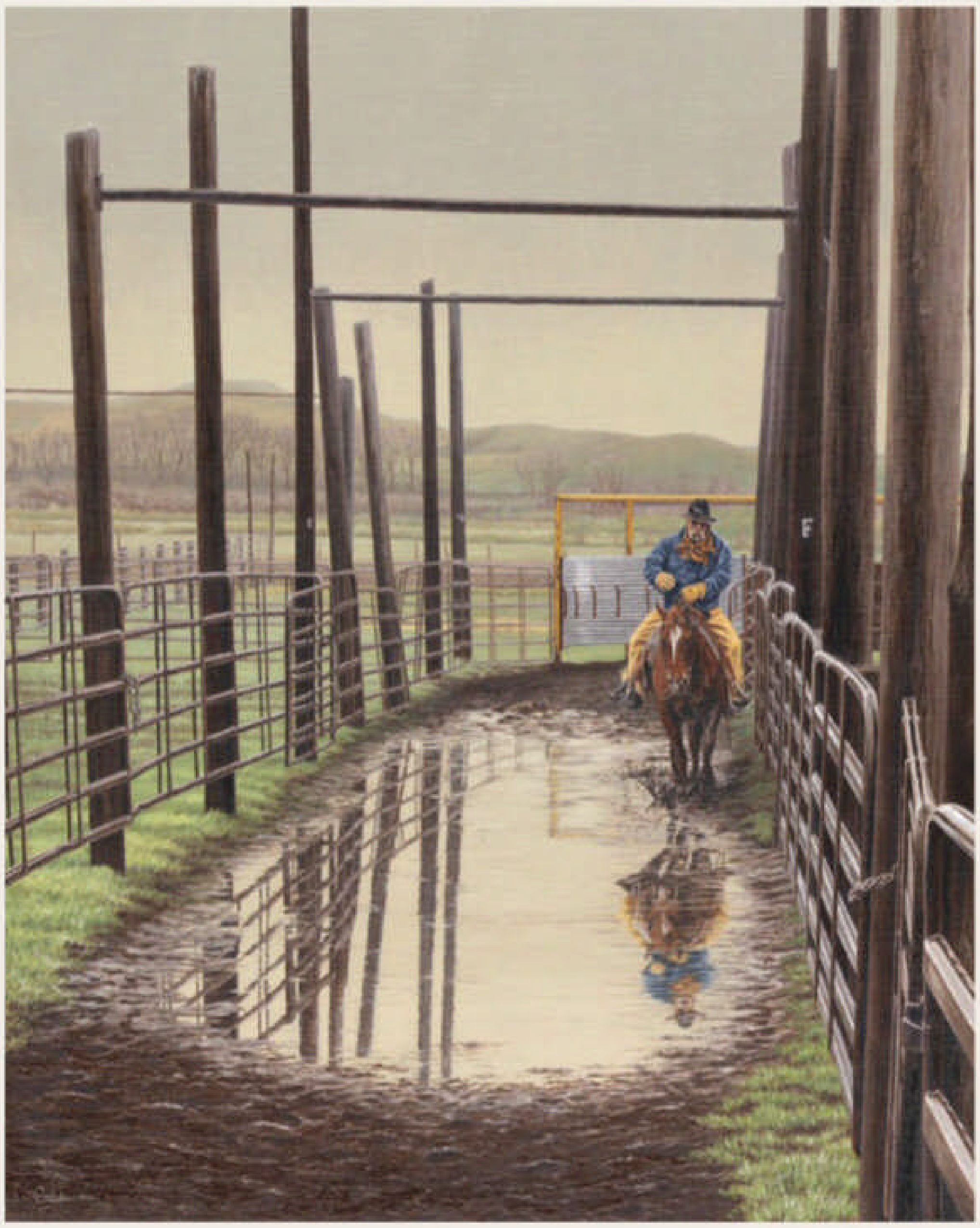


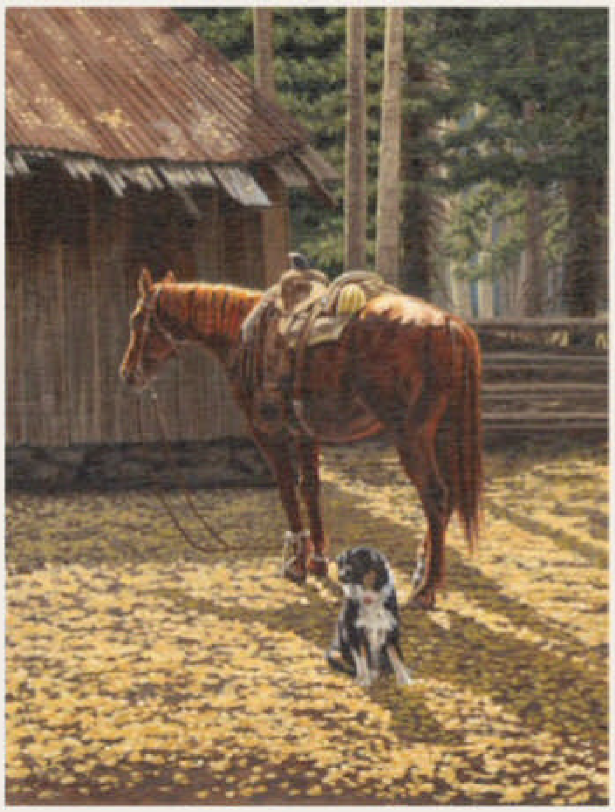
Suzanne Elliott

For 35 Years I have painted in oils focusing on the "plein air" tradition of painting out doors. I aim for loose brush strokes and focus on capturing the effect of light and shadow. My studio work is inspired by my plein-air experiences.

▲ *Niagara Falls, oil, 20 x 16.*

sueelliott@sbcglobal.net | 408.888.9865 | www. pleinairmuse.com





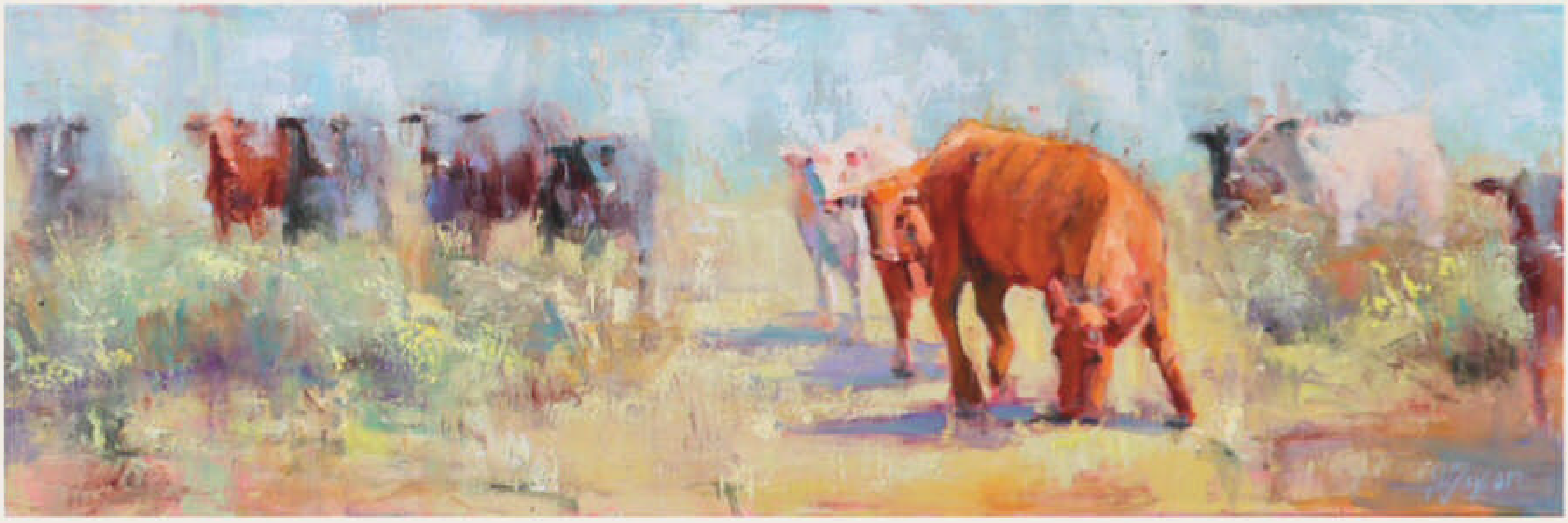
Sherry Cobb

My passion for painting are those small moments of life. Capturing unique glimpses of time in ranching, the animals and people. Like the time I was waiting on my father to come back from the cabin.... His sorrel horse and one of his dogs setting in front of the old tackshed.

◀ *Wet Day At The Working Corrals, Oil on Linen Panel, 36 x 30.*

▲ *Waiting On The Boss, Oil on Linen Panel, 12 x 9.*

sherry@sherrysstudio.com | 970.874.7105
www.Sherryspaintedhorsestudio.com

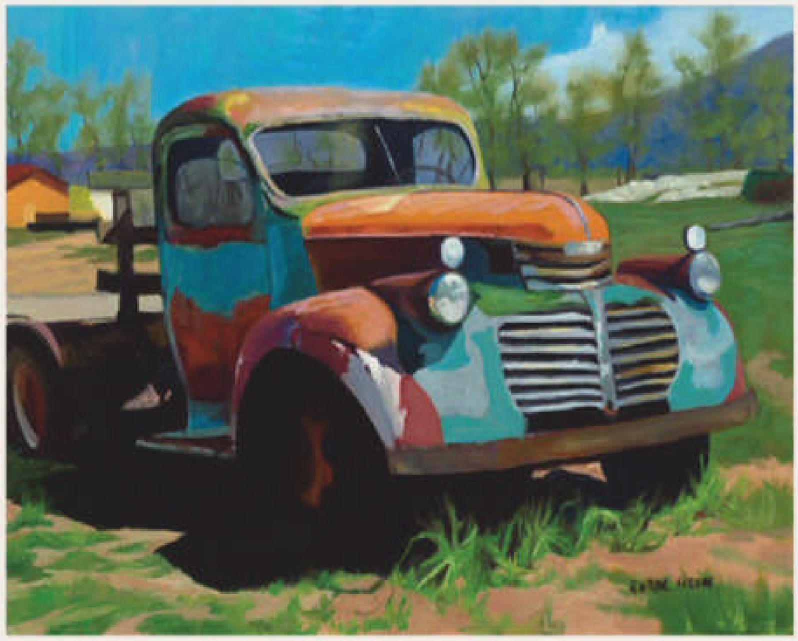


Jennifer Taylor

Jennifer is an award-winning impressionist artist who lives on a farm in Tennessee. She has spent most of her life outside on horses, and around cows. Her work has been in the Mountain Oyster Show for many years. She has many collectors who love her creative, fresh style. **Representation:** Little Green Store- Huntsville, AL; Also contact the artist for more work.

▲ *The Mixer, oil on canvas, 12 x 36.*

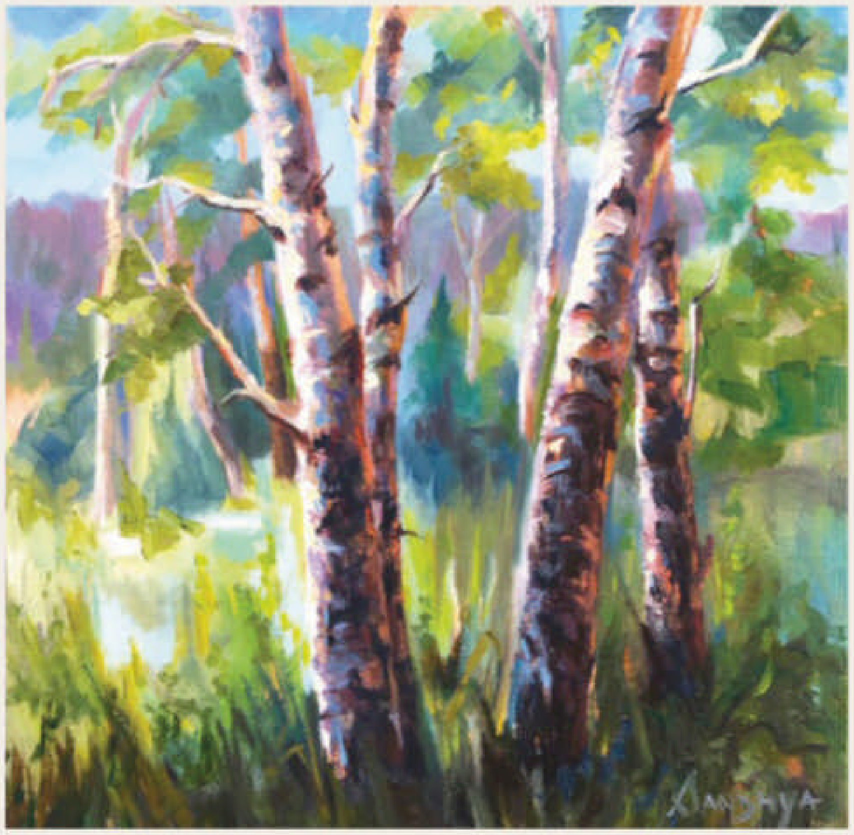
931.655.0499 | www.jstaylorart.com



Carol Hein

My intent as an artist is to capture the beauty of America, whether it's a rural, urban or seacoast scene. I'm driven by the challenge of exploring shape, value, color and texture. My art engages viewers from a distance and invites them to move into the painting more closely. ▲ *Taos Truck, oil, 16 x 20.*

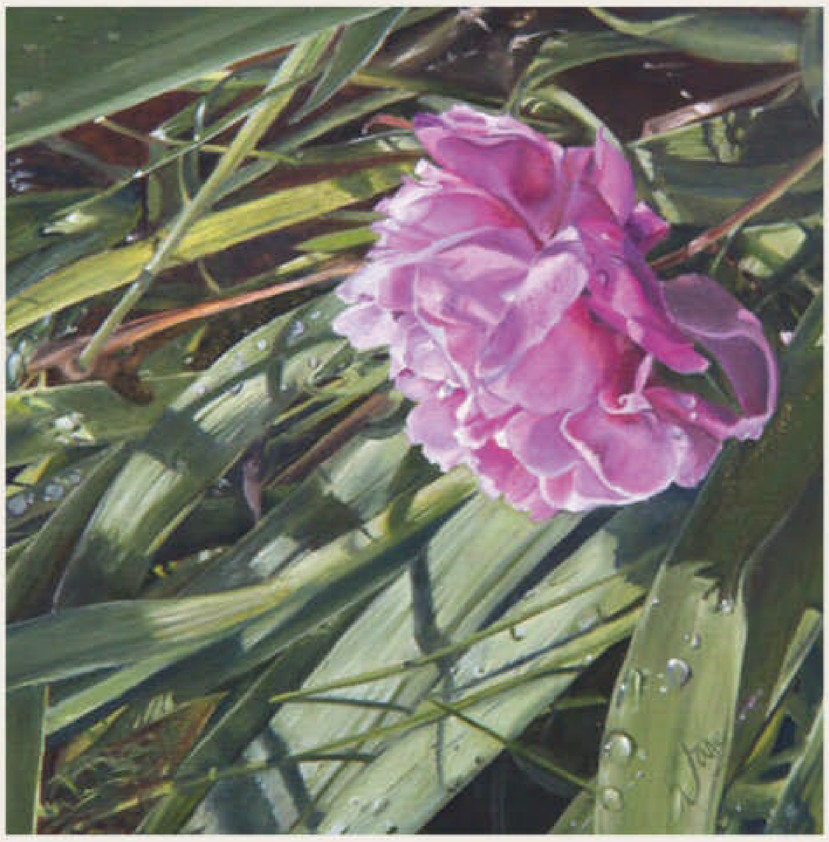
carolhein@sbcglobal.net | www.carolhein.com
Instagram: Carol_Hein_Fine_Art



Sandhya Sharma

To me painting is to record a moment of beauty that enriches our lives by leaving its mark on our journey through places, times, and lives. **Representation:** The Artists Emporium, Havre de Grace. Magnolia Design Studio, Baltimore.
▲ *Wildly Resilient, oil on linen, 10 x 10.*

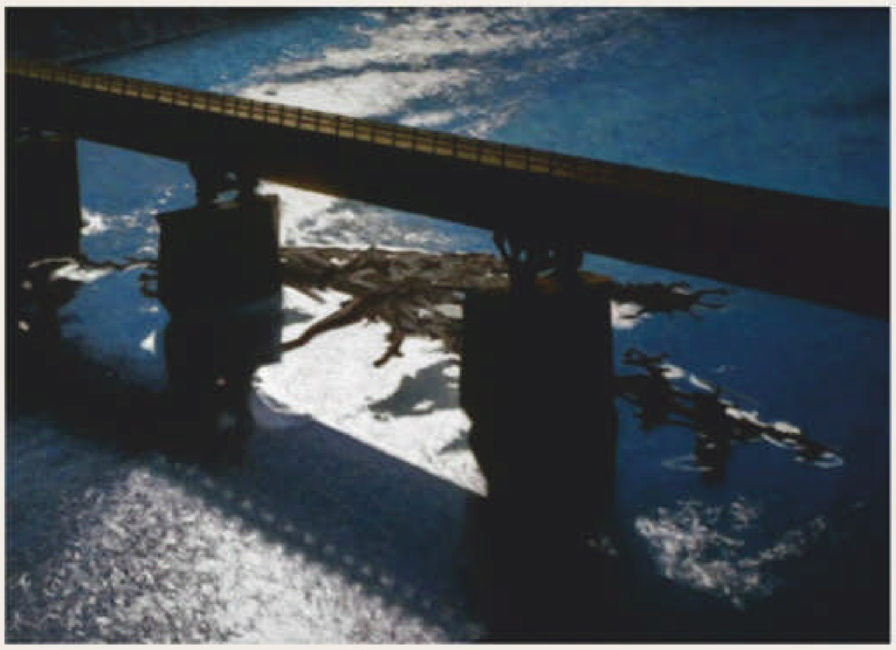
202.290.9576 | sandhyasharmafineart.com
Sukriti Studio, 7600 Savannah Dr, Bethesda, MD 20817



Jane Autry

Flowers flowers flowers, "I can't help painting them because they die so fast, and they are too beautiful to lose!" There's a sense of reverence in Jane's flower paintings, from tiny 8x8 gems to 36x48 masterpieces.
Representation: Home is Where the Art is.
▲ *Love at First Sight, oil, 8 x 8.*

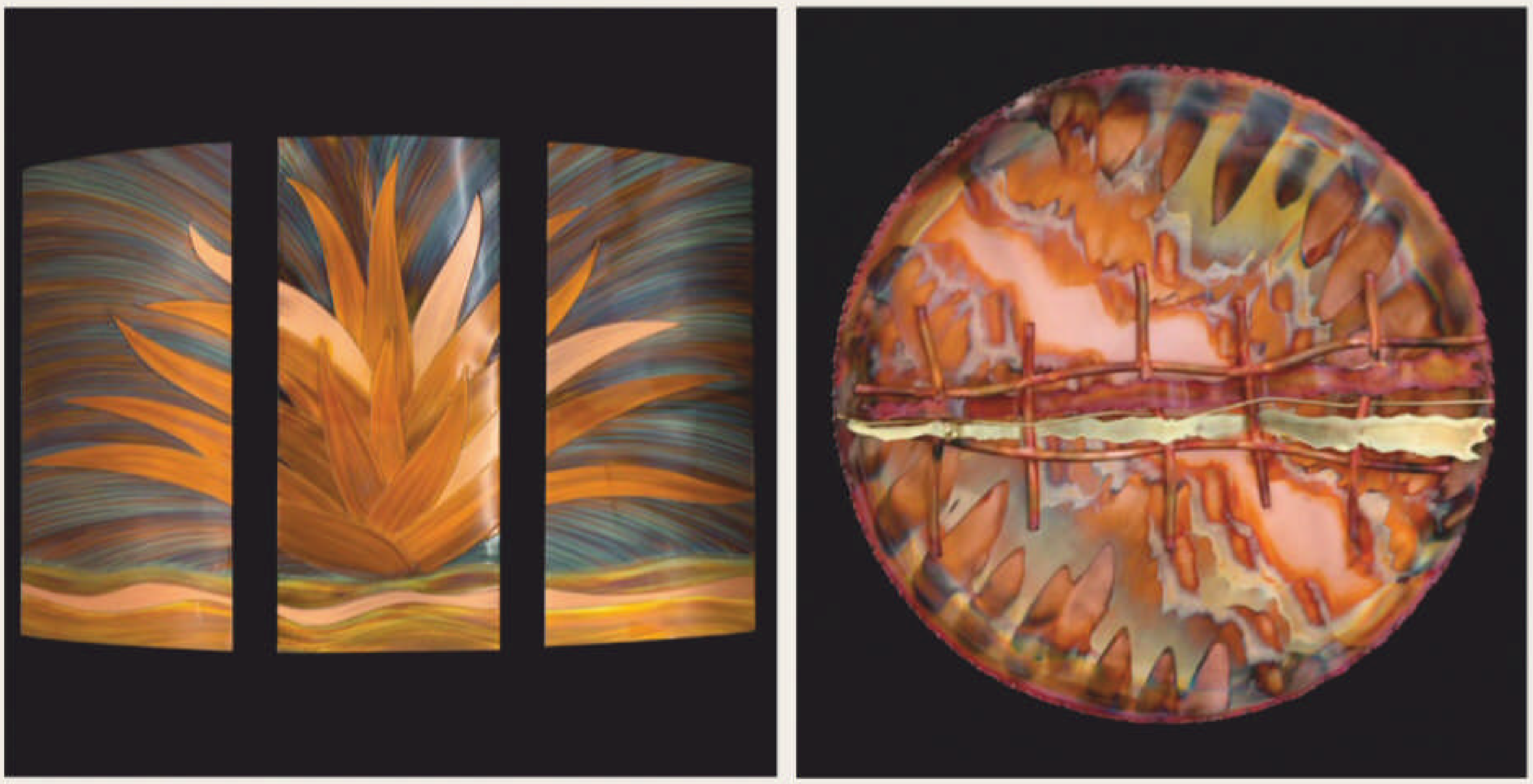
jane-autry.artistwebsites.com | nilajaneautry.faso.com
435.228.8217



Mike D. Wodnick

'Light Fandango'   The dance of light on the Mississippi River as it makes its way around a log jam under a train trestle. Included in Oil Painters of America 2020 Virtual Salon Show a Juried Exhibition of Traditional Oils. Member: Oil Painters of America, American Impressionist Society. His work has been exhibited throughout the US and in Europe.
▲ *Light Fandango, oil on canvas, 16 x 22.*

mdwstudio@msn.com | 651.227.1207
www.mikedwodnickfineart.com



Greg Gowen

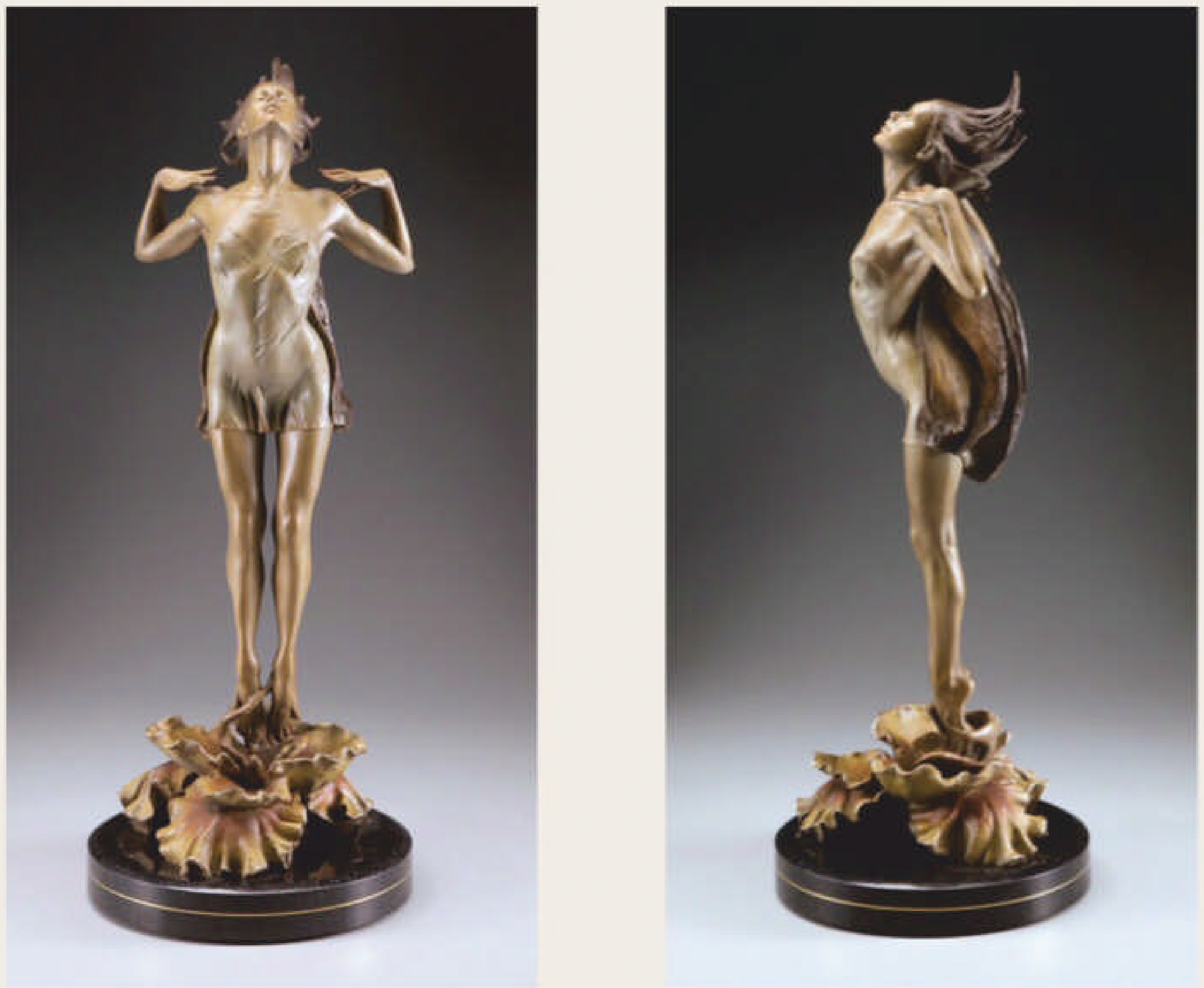
Greg Gowen has dedicated a 35-year career of bringing joy to collectors by capturing the warm expressions of the Southwest in his patina and flame painted wall sculptures, showcased in galleries throughout the USA.

Representation: Galleria Tamaya, Santa Ana Pueblo NM; Luca Decor Gallery, Santa Fe NM; Crazy Horse Galley, Scottsdale AZ; Jewels on Main, Breckenridge CO, The DeSerio Gallery, Sedona AZ.

◀ *Agave Triptych, Hand formed copper sheet with torch flame coloring and powder coat finish, 50 x 32.*

▶ *Weave Plate, Hand spun copper plate with torch flame coloration and copper, brass, and bronze relief sculpture, 30".*

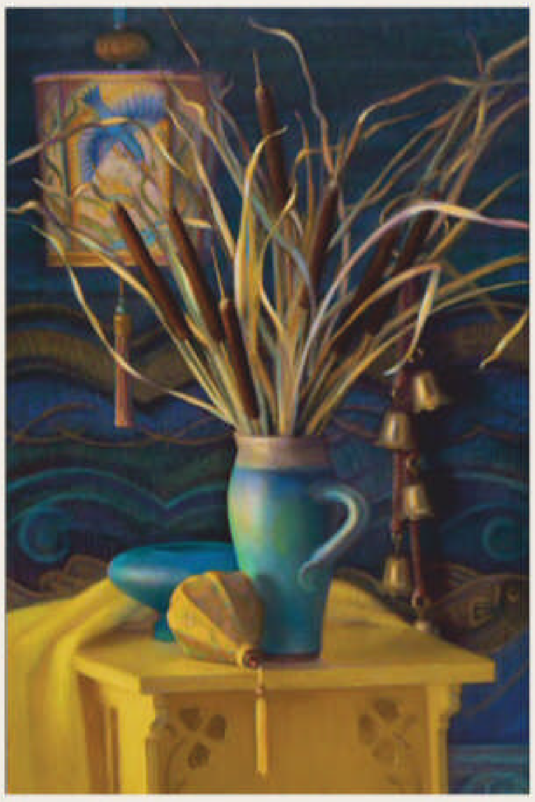
1.800.594.9606 | www.Studiog7.com



Victor Issa, Creating Living Bronze®

"Emergence" The breath she captures can take your breath away. Permit this exuberance to fill you and feel the liberating emergence of life as though breaking out of a cocoon. This new sculpture is the third in the fairy series, preceded by Voice in the Forest and Breath of Enchantment. Contact us today to reserve your copy. Photo credit: Mel Schockner. ▲ *Emergence, bronze, 27.5 x 11 x 11, Limited edition of 30.*

info@victorissa.com | 970.227.3624 | 800.720.4772 | www.victorissa.com

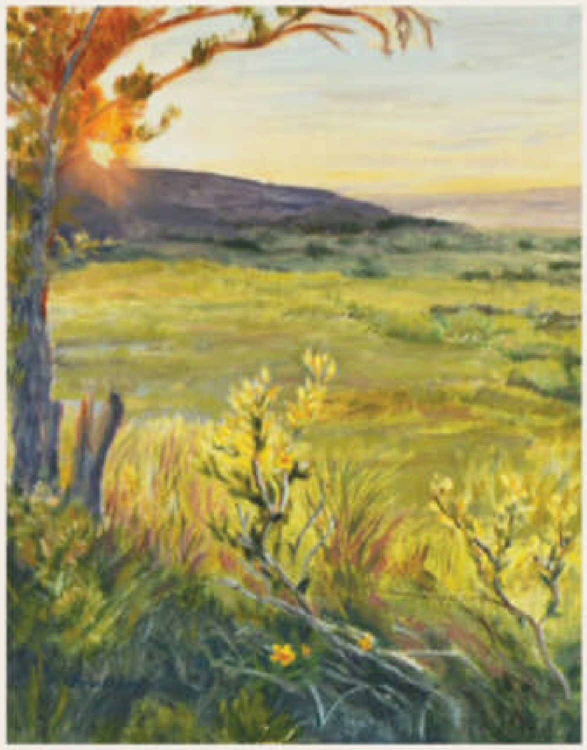


Lorraine Sack

"I am a painter because I can't imagine otherwise."
Lorraine works in the tradition of realism with natural light and classic techniques which allows her to reveal the beauty of color in still life and figure.
Associate Member with Distinction, American Women Artists

▲ *River Song, oil on linen, 36 x 24.*

lorrainestudios66@gmail | www.lorrainestudios.com
www.ARTEZONA.com

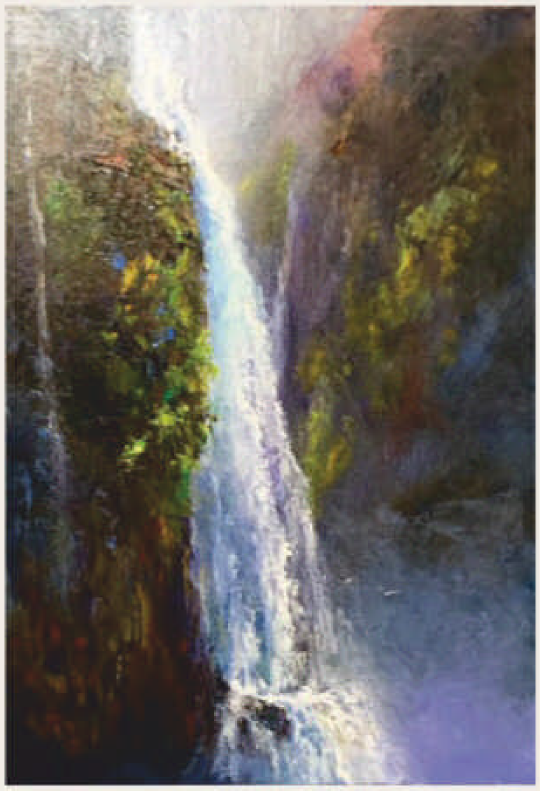


Chris Lange

Chris Lange paints the American Landscape and the animals within. She began painting at an early age, beginning her art career after retiring from a corporate job. Her patrons like the dynamics and moods of her work. "Hill Country Sunset " is inspired by an evening spent with friends watching the sun set in the Texas Hill Country. **Representation:** Helotes Gallery, 14391 Old Bandera Rd, Helotes, Tx.

▲ *Hill Country Sunset, oil, 16 x 12.*

www.ChrisLangeArt.com



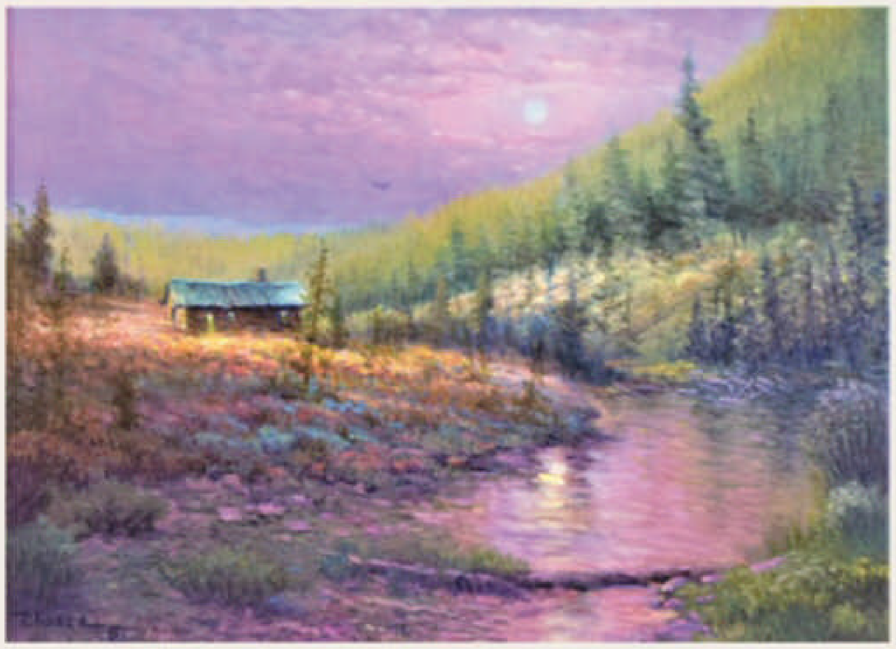
Ed Furuike

Born in Hawaii, Ed Furuike has been painting since 1975 using only a single palette knife. He lived in San Ramon, CA from 2001 to 2007, then returned to Hawaii. Exhibitions in San Francisco, Sausalito, St. Helena and Hawaii.

Representation:
Sunshine Art Gallery Kaneohe and Waikiki Hawaii
Magnolia Boutique & Gallery, Honolulu, Hawaii.

▲ *The Beginning, Luakaha Falls Hawaii, palette knife oil on canvas, 18 x 24.*

furuikeart@aol.com

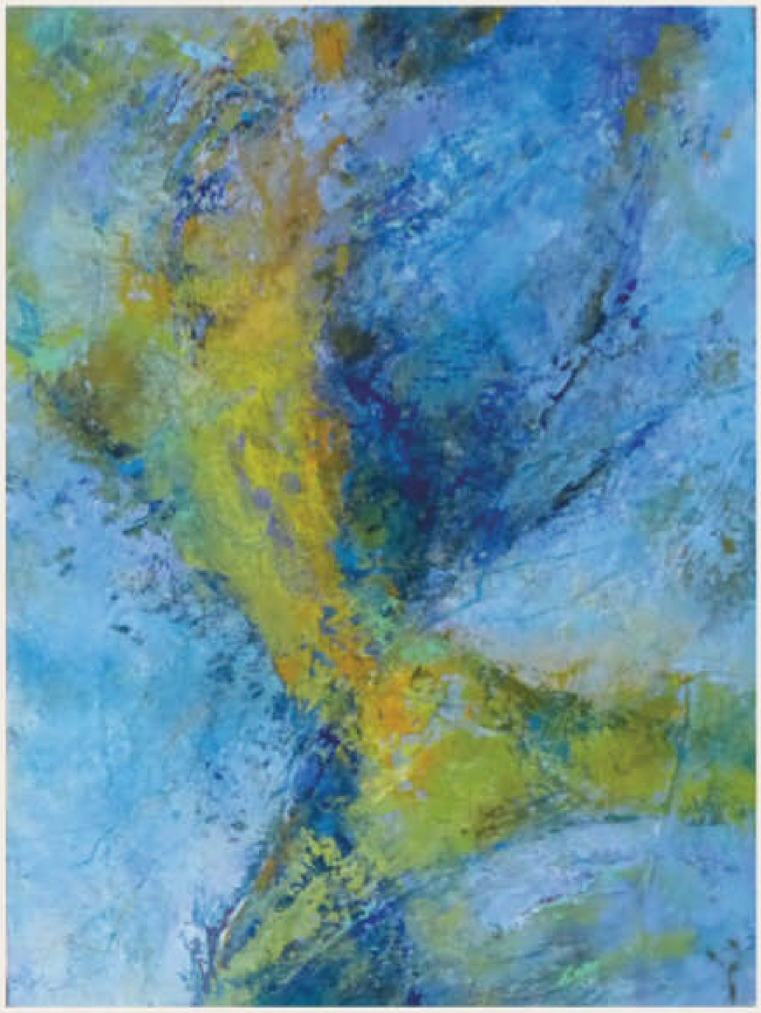


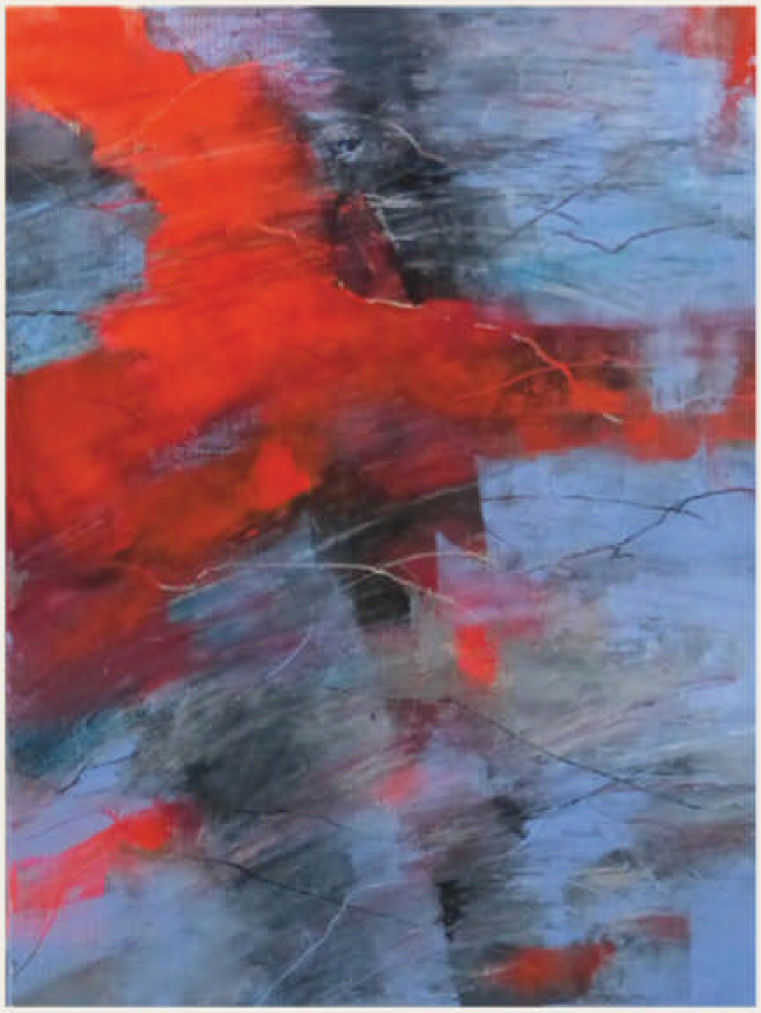
Earlayne Chance

Representation: Weems Gallery,
7200 Montgomery Blvd NE., # D, Albuquerque, NM 87109
Phone: (505) 293-6133.

▲ *Sunrise at Cloudcroft, oil, 18 x 24.*

Earlayne62@gmail.com | 575.808.8277
500 Main Road, Ruidoso, NM 88345

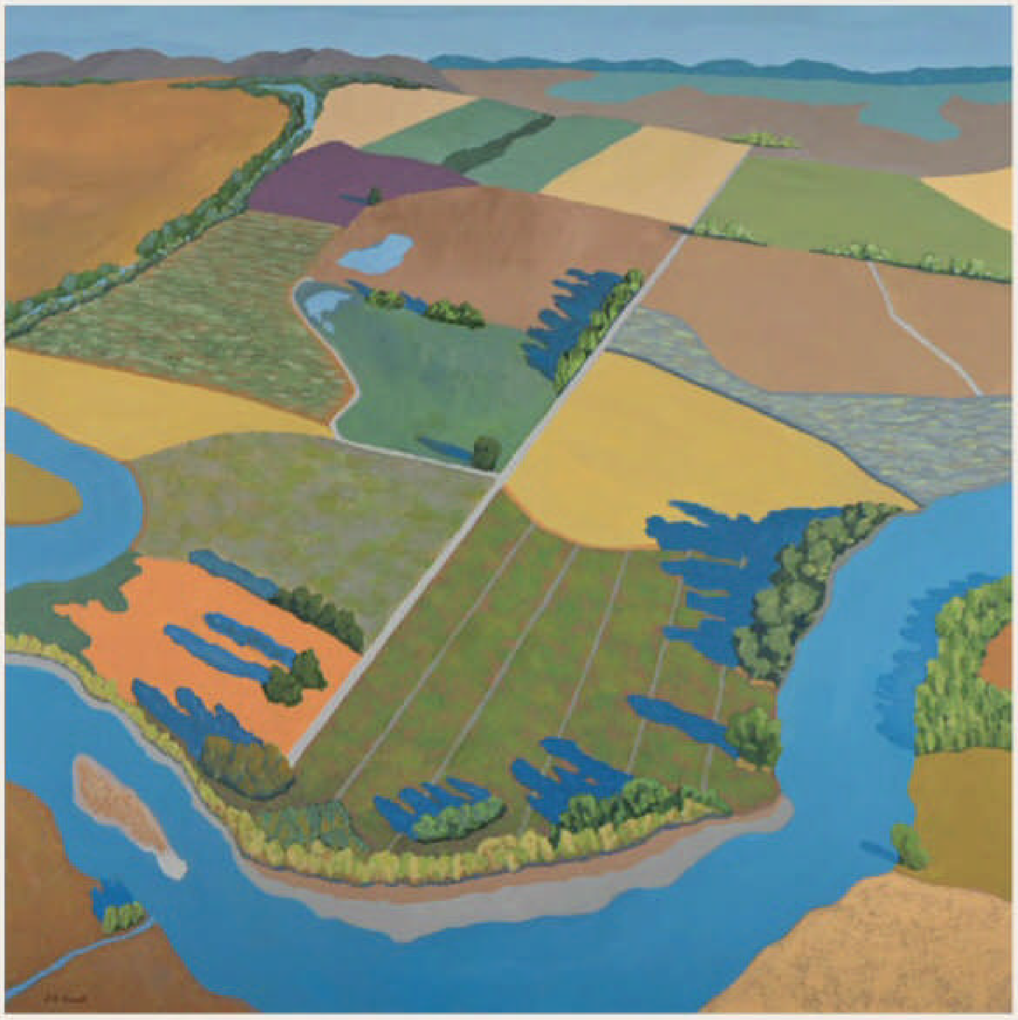


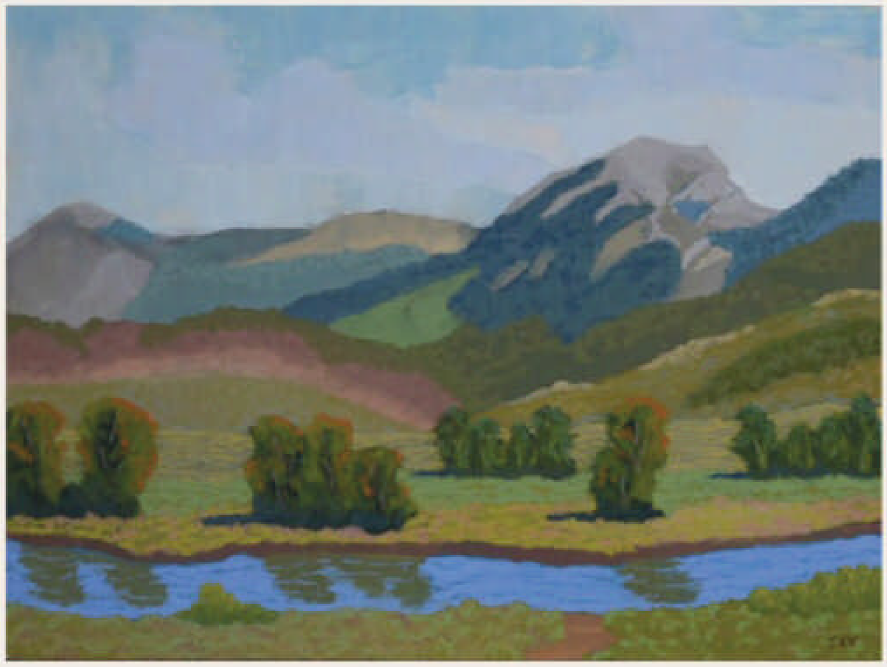


Bobbi Miller

To receive a gratis greeting card that, with a mailing envelope, features one of Bobbi's artworks: Please visit her website, fill out the Contact form, providing the mailing address in the Comment section and the card will be sent to you! (Offer: October 1, 2020 - March 31, 2021) ◀ *And the Two Became One, mixed media, 16 x 12.* ▶ *In My Frustration, I See Red, mixed media, 12 x 9.*

artistbobbimiller.com





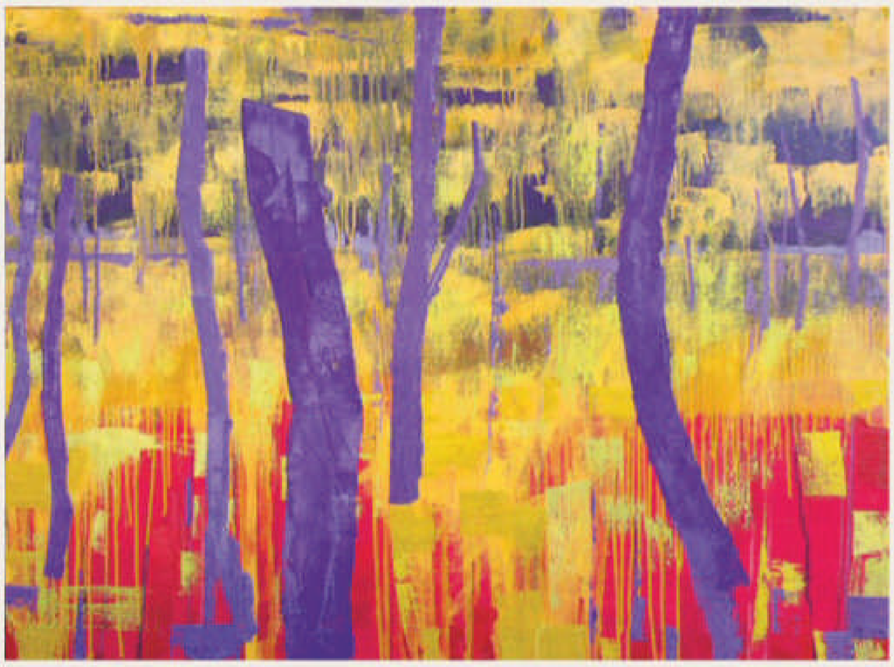
James K. Vincent

James K. Vincent is a contemporary landscape artist from Billings,Montana. His paintings are known for bold color and strong shapes presented in a unique style. Originally a plein air pastel painter, his work now includes large acrylic and oil paintings. The Wyoming and Montana landscape inspires his artwork.

◀ *Aerial View of the Tongue River, acrylic on canvas, 36 x 36.*

▲ *Absaroka Afternoon, plein air pastel 12 x 16.*

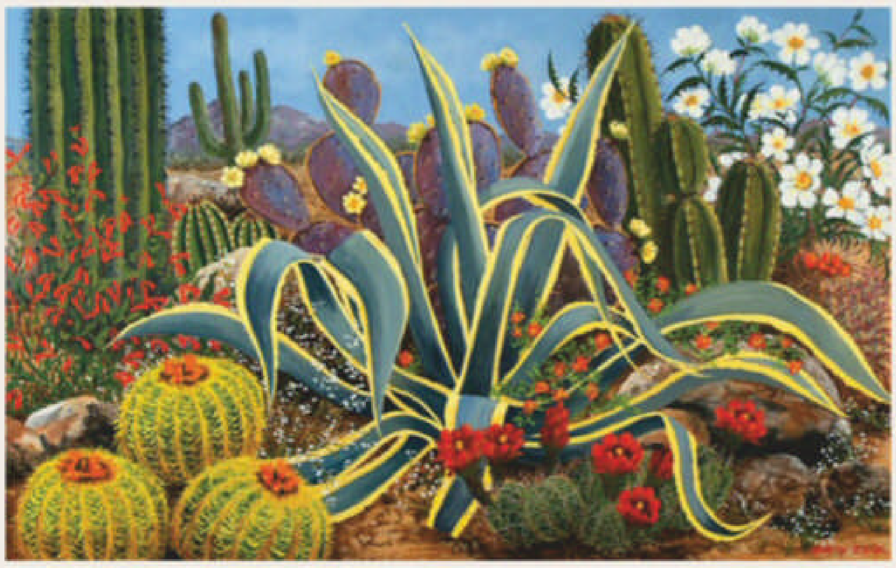
artstudio@jameskvincent.com | www.jameskvincent.com
Instagram: jamesk.v



Teruko Wilde

Teruko Wilde was born in Nagoya, Japan. Established in pastel and watercolor before moving from Ohio to Taos, NM in 1986. She has earned many accolades since and works mainly in oil for the last 30 years. Paintings range from representational to abstracted landscape of northern NM. Studio appointments available. **Representation:** Works can be viewed online at terukowilde.com or email the studio at terukowildestudio@gmail.com to set up an appointment. ▲ *Everlasting, oil on canvas, 30 x 40.*

terukowildestudio@gmail.com | 575.770.1968
www.terukowilde.com

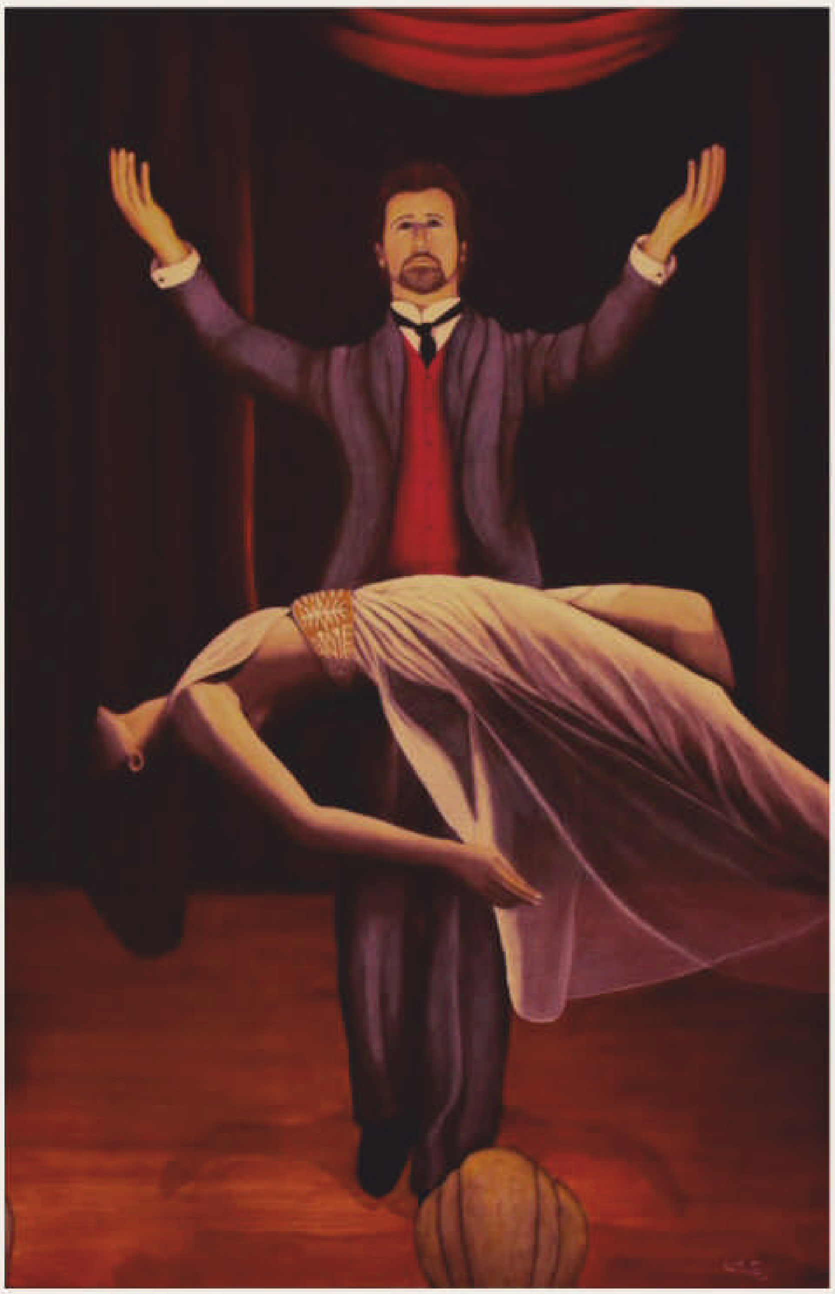


Beth Zink

After moving to Arizona in 1986, Beth fell in love with the desert, and her "vibrant contemporary" paintings are her tribute to the beauty of the Southwest. Beth always dreamed of becoming an artist, and has developed a successful art business with her painting and teaching. Her website features art products for gift and home decor.

▲ *Full Bloom, acrylic, 30 x 48.*

beth@bethzinkart.com | 480.980.3848 | www. bethzinkart.com
Studio Open by Appointment



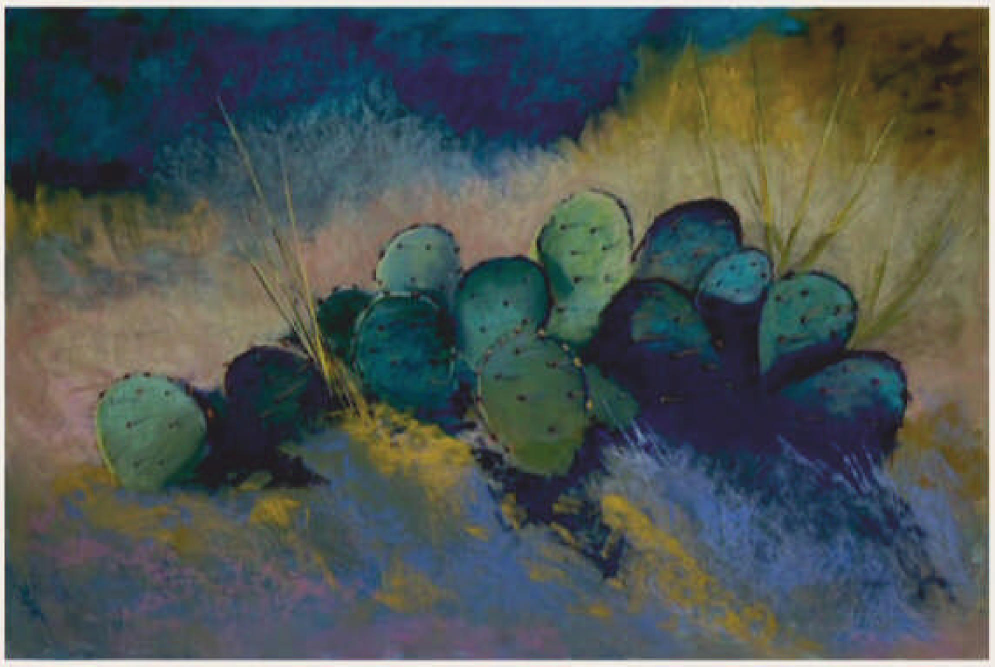
Donald W White | Don White Art LLC

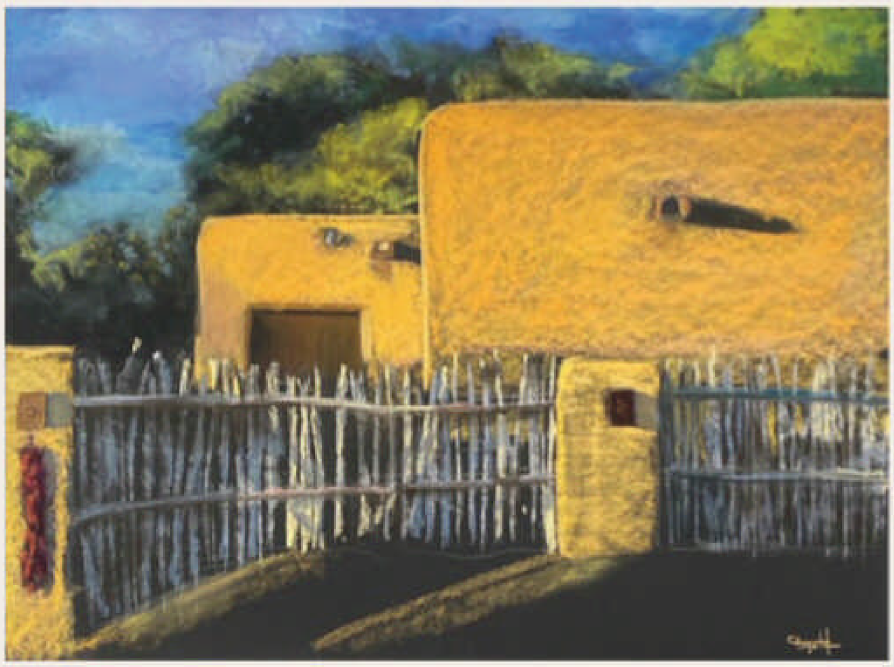
Inspired by the Baroque Style and painters like Caravaggio who highlighted light and dark shadows on his subjects. I have chosen to use that style in all my paintings going forward.

Defying Gravity? In the movie, The Illusionist, Eisenheim (Edward Norton) did not perform the trick of Levitation. So I was inspired to paint the scene omitted. Can an Illusionist really Defy Gravity? Can you see the wires? Is Eisenheim really a Magician?

◀ *Defying Gravity?, oil on canvas, 36 x 24 x 1.*

fineartdonwhite@gmail.com | www.fineartdonwhite.com



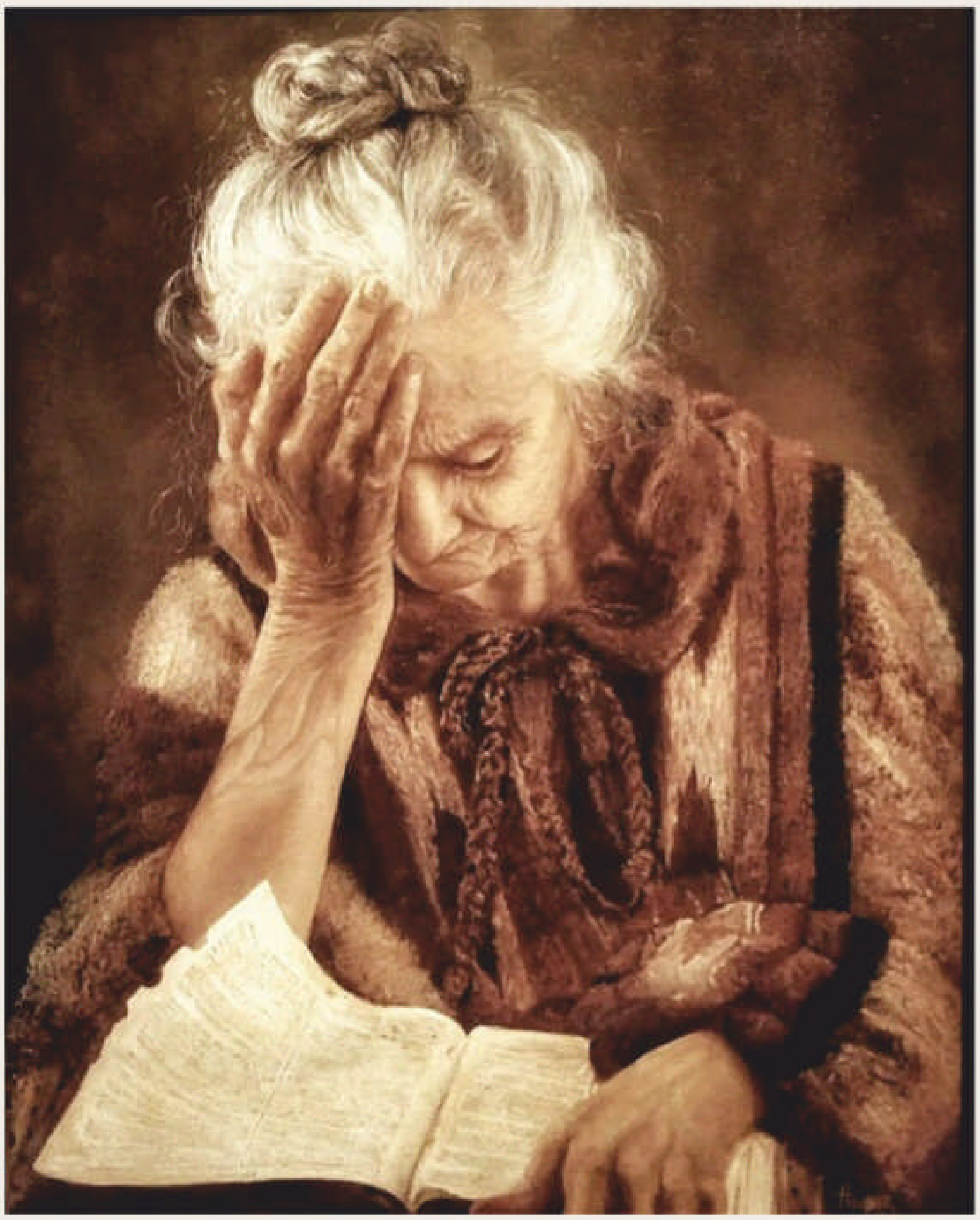


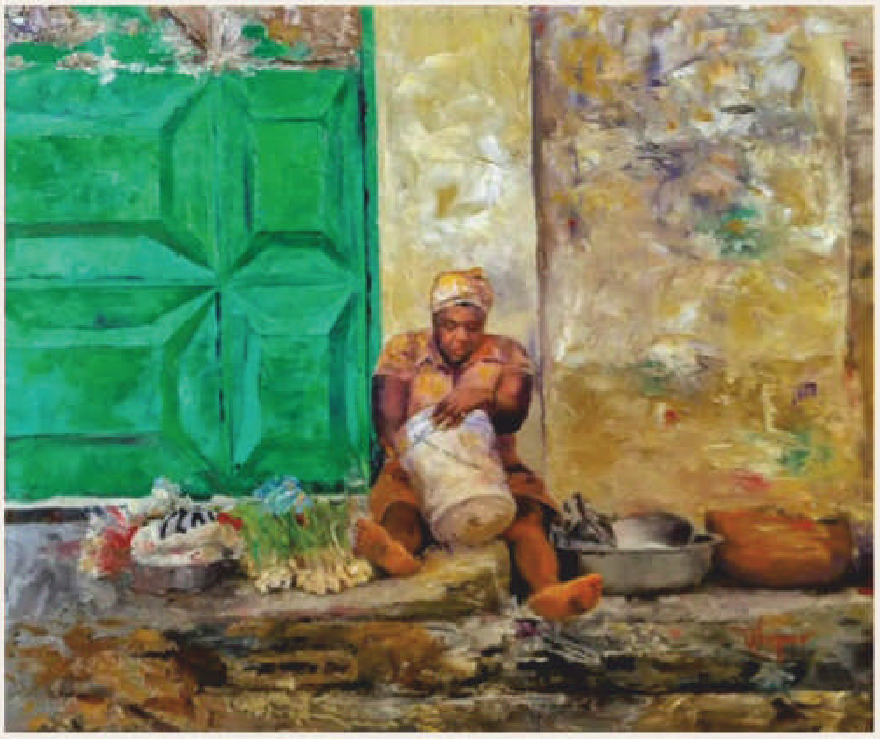
Carol Arnold

Identified by Southwest Art Magazine as one of the 10 Lone Star Artists to watch, Carol Arnold is experiencing a meteoric rise. Living in Kerrville, Texas, Carol captures the legendary beauty of West Texas and the Texas Hill Country in her soulful works in pastel and oil. **Representation:** Slate Gray Gallery, Kerrville, Texas and Telluride, Colorado.

◀ *Opuntia, pastel, 34 x 36.* ▶ *First Light, pastel, 29 x 35.5.*

carnold523@gmail.com | www.carnoldfineart.com | www.slategraygallery.com
instagram: carnold523





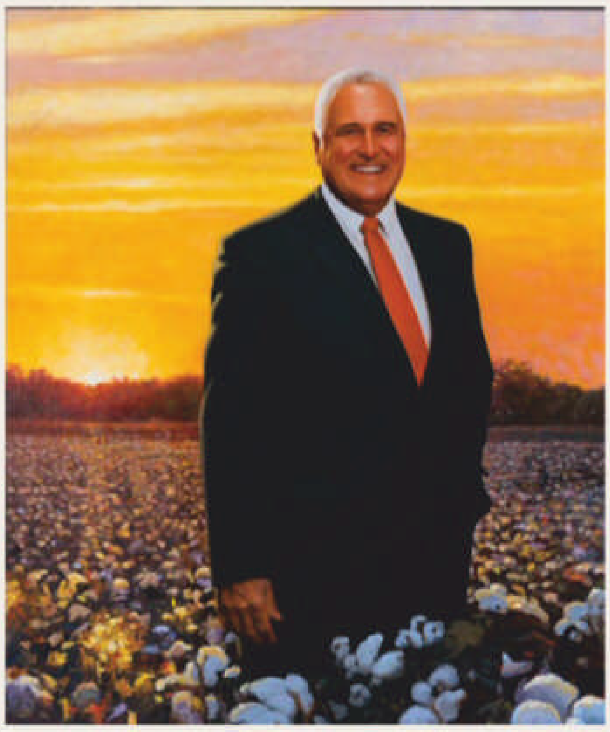
Joyce McCrary Hooper

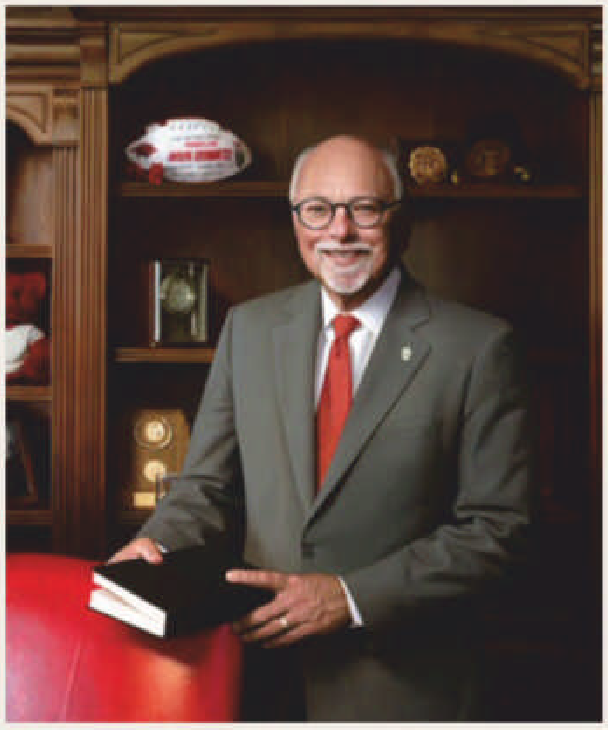
A storyteller who has honed her craft over the past two decades, Joyce Hooper creates compelling portraits of everyday life, people, and landscapes. Her art invites the viewer to be a character in the scene, mesmerized by the beauty of the tale being told.

◀ *When I am old and grayheaded forsake me not, oil on canvas, 18 X 24, Prints available*

▲ *Street Vendor-Haiti, oil/palette knife, 20 X 24.*

jmhooper14@yahoo.com | jmariehoop@gmail.com
214.497.7907 | wwwjoycehooperartist.com





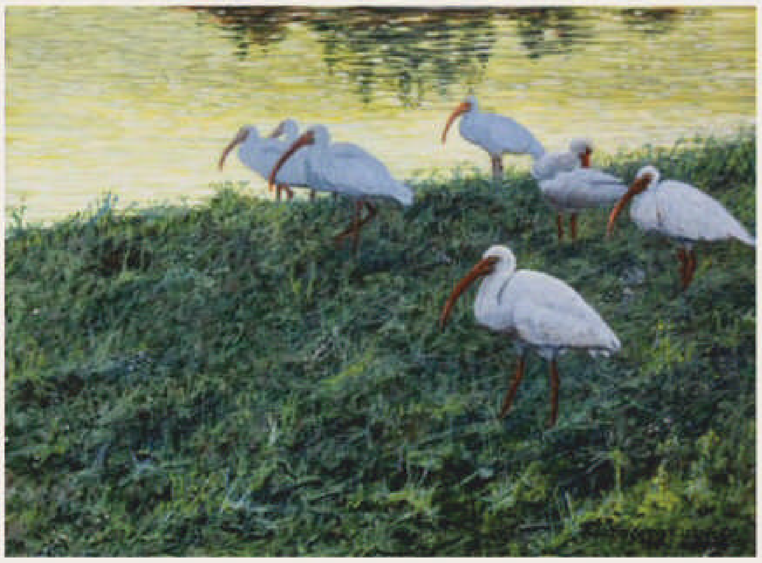
Mike Wimmer

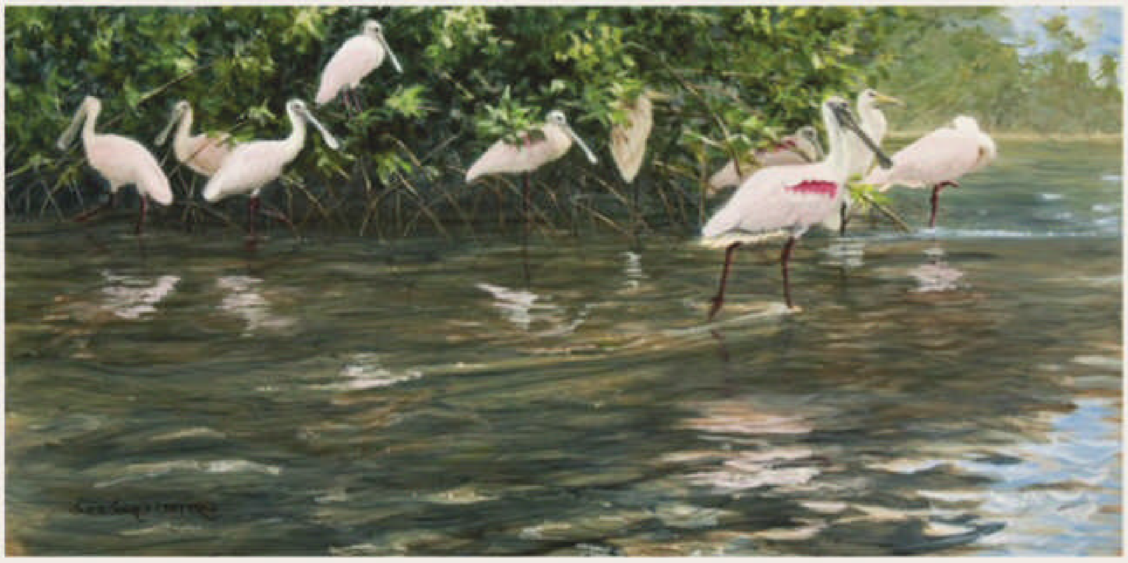
Mike Wimmer is an award winning Professional artist living in Savannah, Georgia with an International reputation as an artist. He has had the distinct honor of painting some of the most important men and women in the United States. Please contact Mike with any questions about process and pricing.
Portrait file information:
Portrait of Oklahoma Senate Pro Tem Mike Schultz is 30x40 inches oil on panel, and hangs in the Oklahoma State Capital Building.
Portrait of University of Arkansas Chancellor Dr. Joseph Steinmetz is 28x34 inches oil on canvas, and hangs in the Chancellor's Office of the University of Arkansas.

◀ *Portrait of Oklahoma Senate Pro Tem Mike Schultz, oil on panel, 30 x40.*

▶ *Portrait of University of Arkansas Chancellor Dr. Joseph Steinmetz, oil on canvas, 28 x 34.*

405.329.0478 | www. Mikewimmerportraits.com



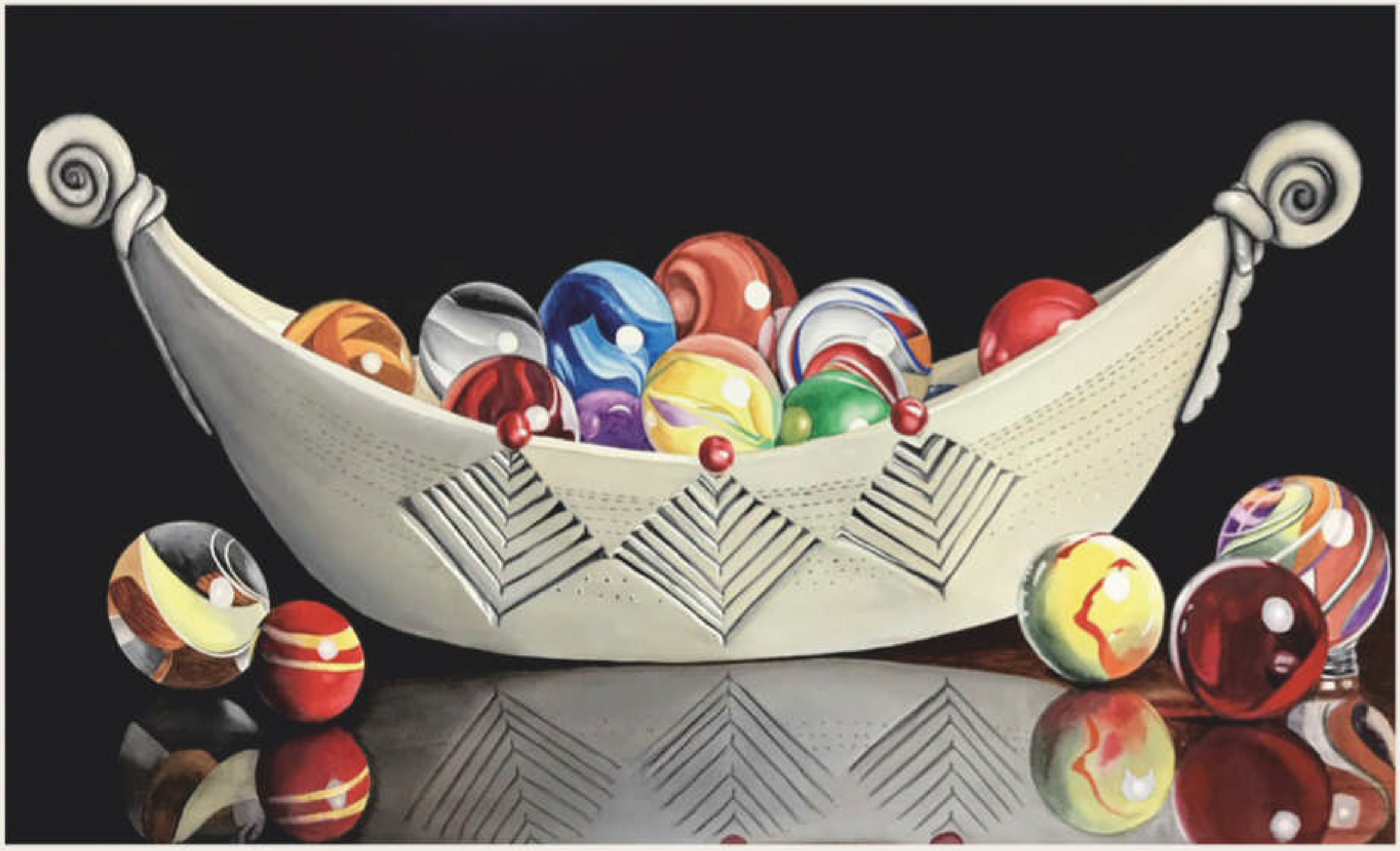


Suzie Seerey-Lester

Suzie Seerey-Lester is an internationally known, award winning wildlife artist. Known for her detailed depiction of birds as well as man-made structures like barns and old buildings. Suzie likes to paint the hard lines of something man-made, and add the softness of an animal or bird. Suzie will frequently use a large mammal, or her favorite owls in different environments. She will only paint things that she has personally seen in the wild. She is a master of acrylic, oil and watercolor. For over twenty years Suzie and her husband John taught classes all over the world, frequently using live wildlife as models. These paintings are from her Florida collection.

◀ *Twilight Ibis, acrylic on panel, 12 x 16.* ▶ *Mangrove Roost, acrylic on panel, 12 x 24.*

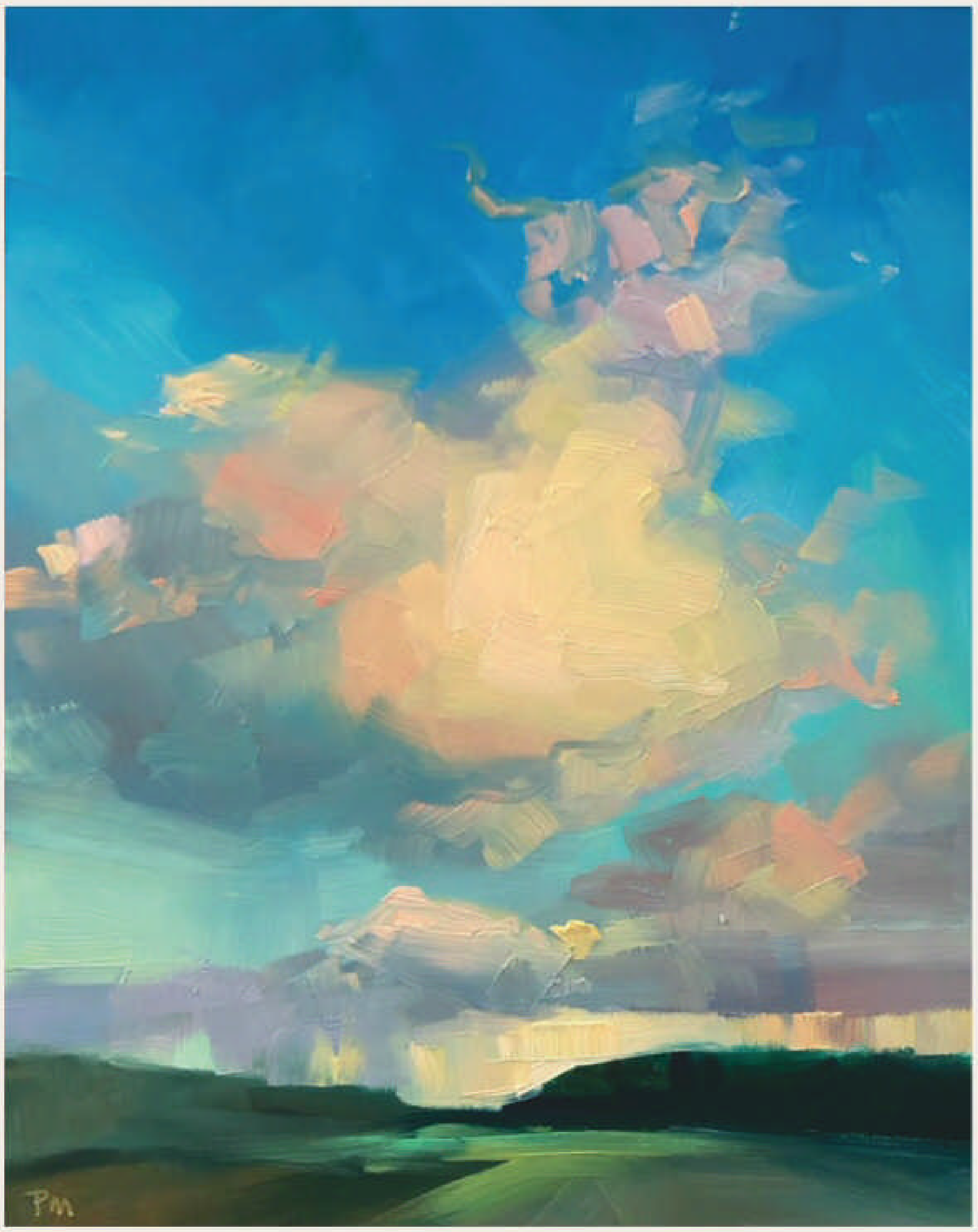
seereylester@msn.com | 941.966.2163 | www.Seerey-Lester.com



Carol Creel

Watercolor is my passion. I begin each composition focused on the details I want to reveal larger than life. By adding bold color, a strong play of light and dramatic reflection, I reveal whimsical subjects, nostalgic scenes and basic items of beauty. My technique is realistic, imaginative and personally rewarding. ▲ *Passage of Time, watercolor on paper, 17 x 30.*

carolbc@bellsouth.net | 225.291.4974 | www.carolcreel.com
Acadian Gallery, Baton Rouge, LA

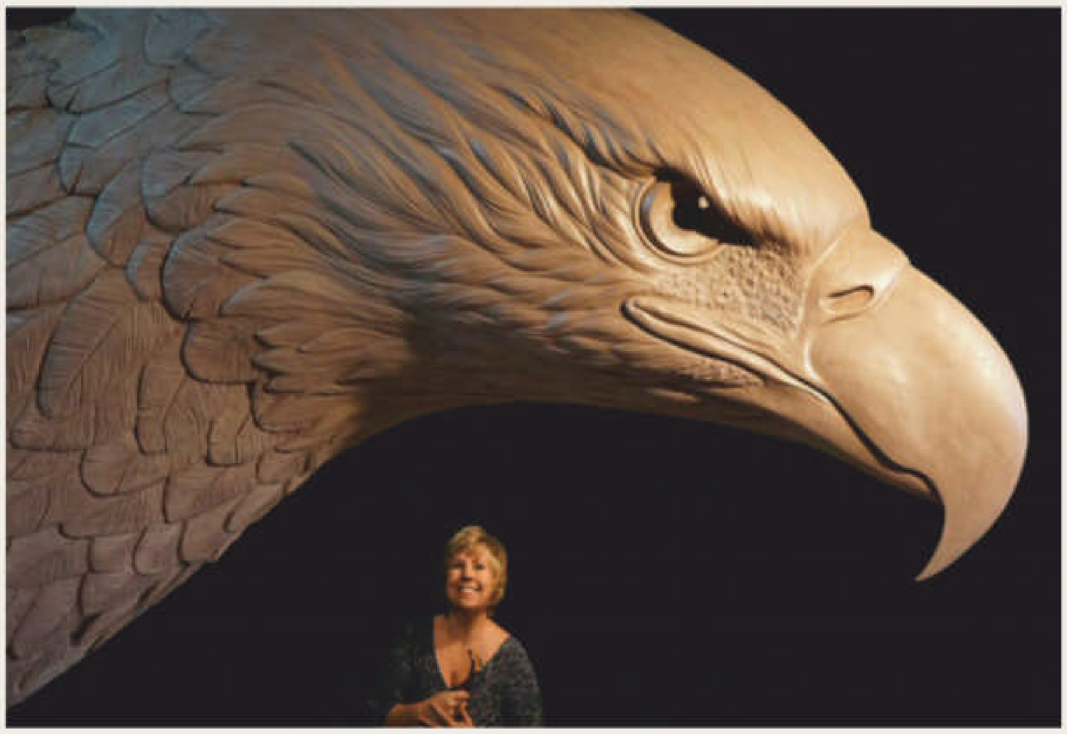


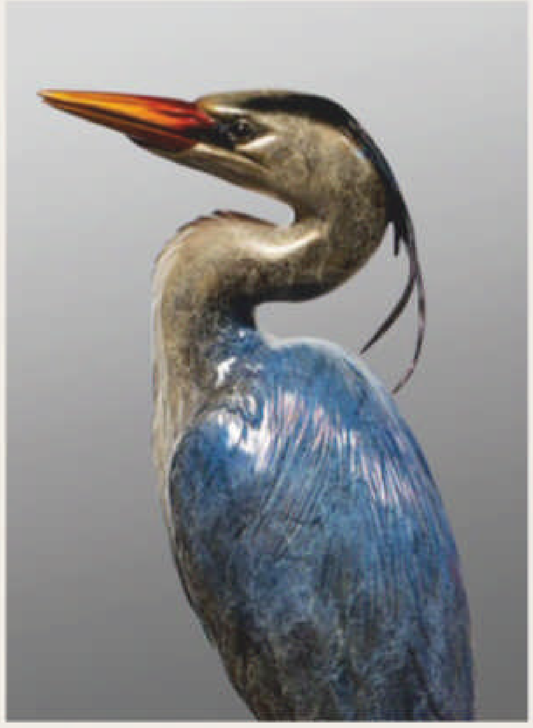
Patti McNutt

Born in Ohio, Patti has lived in Oregon since 1985. She and her husband raised their two boys (aka "World's Cheapest Models") in Eugene, a wonderful college town centrally located between the Coast and Cascade Mountain range. Painting and Teaching has been her full-time job for over ten years now.

◀ *Confetti Cloudscape, oil on board, 10 x 8.*

www.dailypaintworks.com/Artists/patti-mcnutt -5203





Heather Greene

Heather Söderberg-Greene had a fascination with sculpture at a very young age. At 1 year old her father gave Heather sculpting wax and hours later she had created a sculpture of 5 variations of the female form. By the age of 2, she had sculpted over 100 pieces, which her father cast in bronze. Heather gained national and worldwide attention as a young sculpting prodigy when her story was featured by Paul Harvey, People Magazine, National Geographic World, and “That’s Incredible”.

Heather and her husband Richard Greene as her manager, work together in their studio creating monuments and custom commissions in all mediums for collectors and institutions worldwide. Heather just finished sculpting the world’s largest bronze bald eagle, currently being cast in bronze. She sculpted it entirely by hand and by herself, without the use of assistants or computer scanning and enlargement technology.

Heather’s passion is wildlife and the outdoors and gains inspiration from the beautiful Columbia River Gorge where she resides and explores.

Jill Basham

Jill is partnering with Kim VanDerHoek for a major two person exhibition at Principle Gallery, Alexandria, VA.

20 plus new works, all focusing on the perspective of seeing the world "From Above".

"Jill Basham's sense of color, composition and ability to minimise, hone in on what is essential, really sets her apart." ~Dan Volenec.

"From Above"
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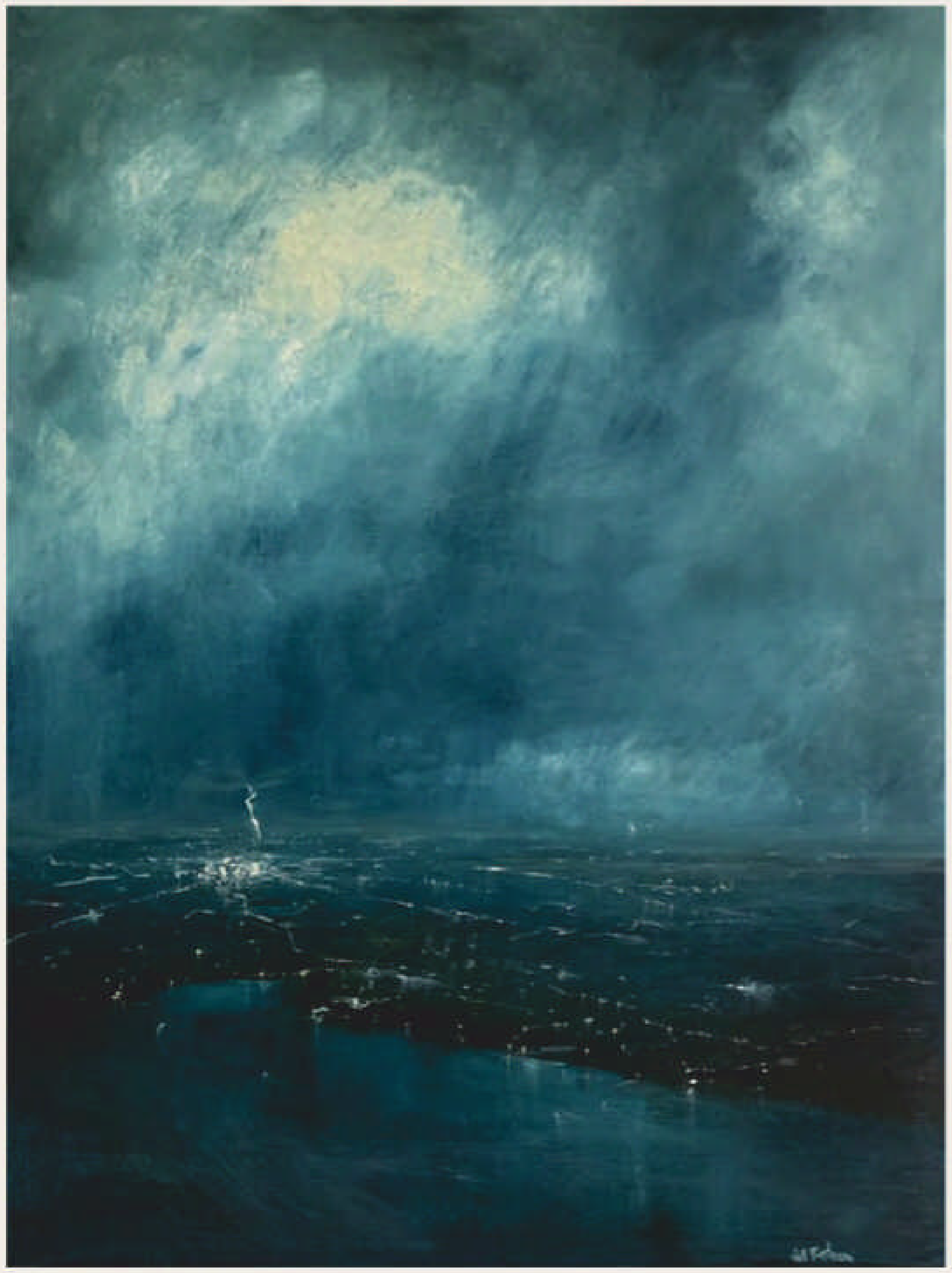
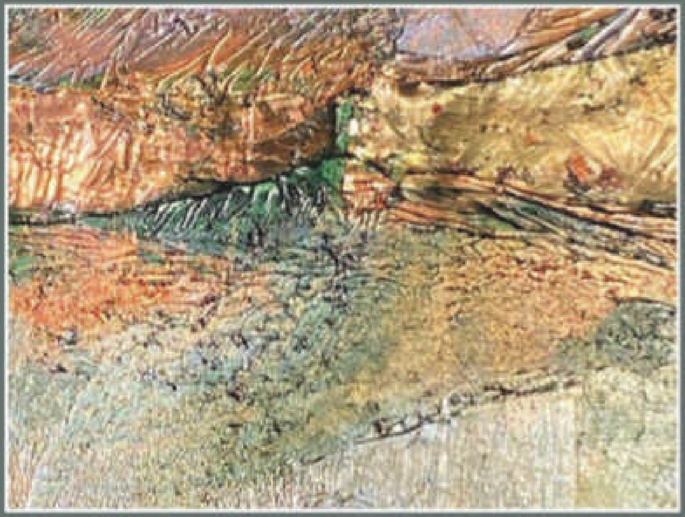
Opening September 18, 2020

▶ *All That Glitters, oil on linen, 40 x 30.*

410-200-3597 | www.jillbasham.com



Jan Sitts



"Golden Gorge" Acrylic/metal 30x40

Jan@jansitts.com
Jansitts.com

Debra Susan Jacobs

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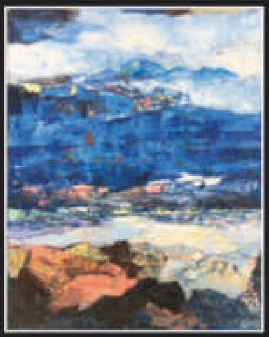

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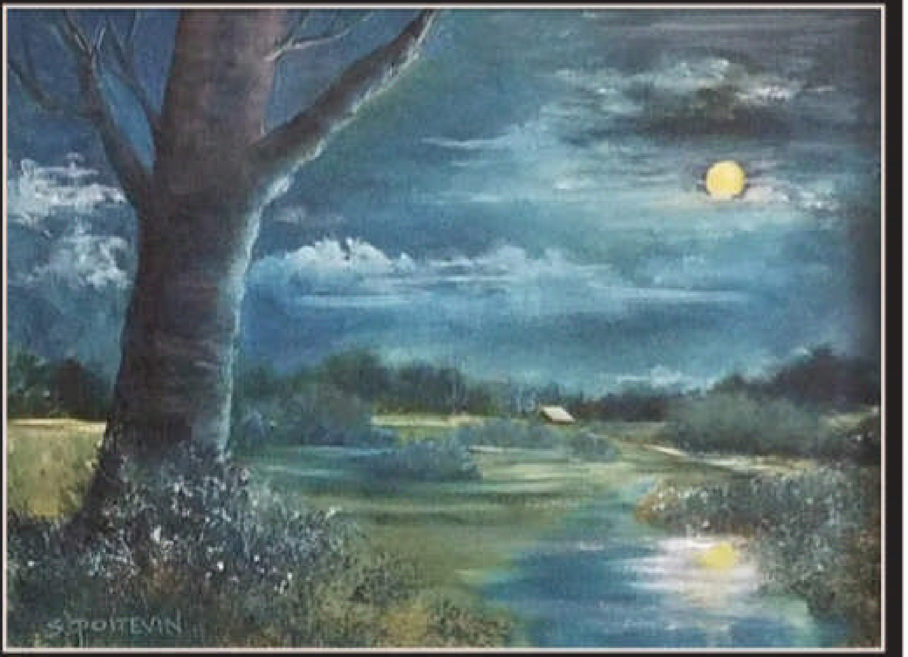
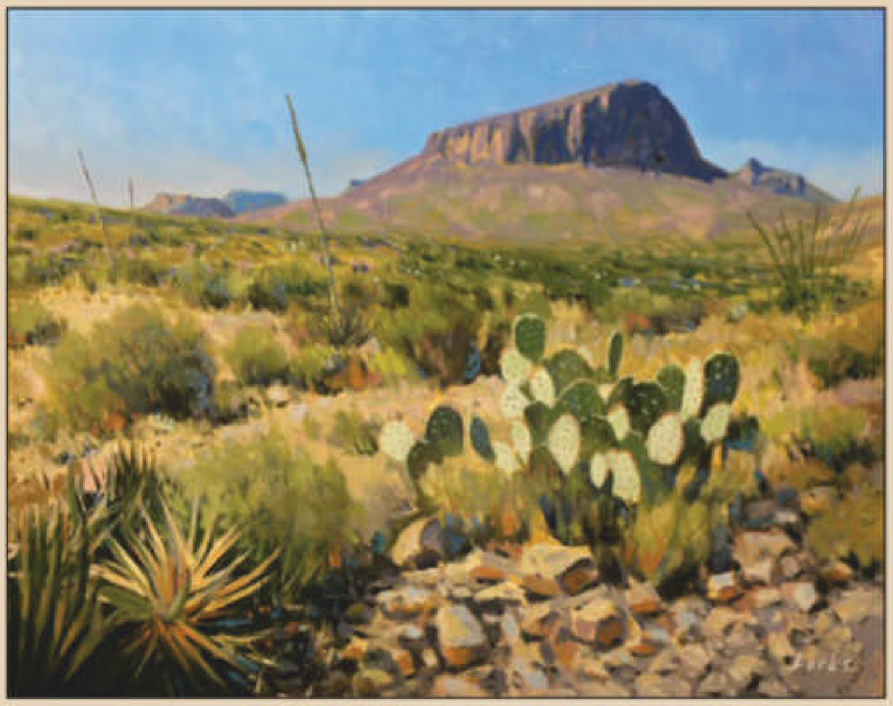


Autumn Moonshine, 11x14 oil

www.susanpoitevin.com
susan@thebrownrabbit.com
(785) 636-7550

DAVID FORKS
Landscapes of Texas



Nugent Mountain, 16"x20" O/C

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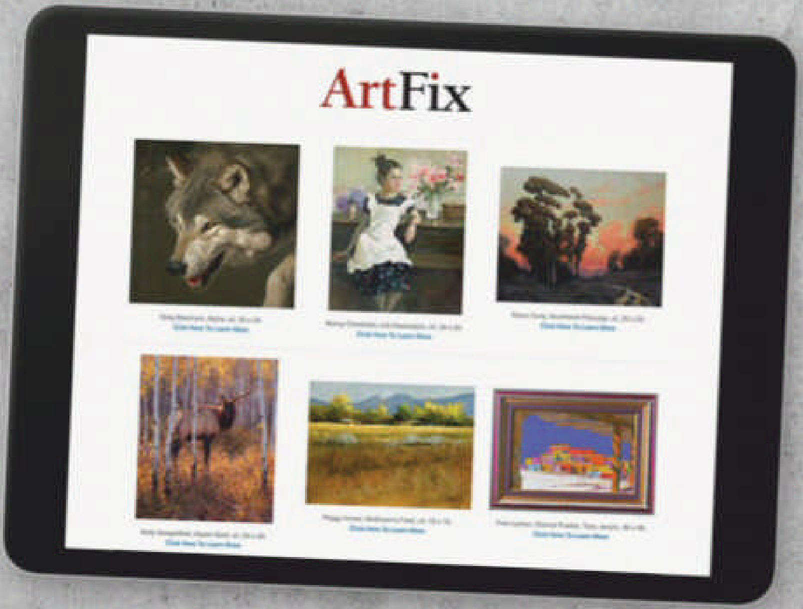

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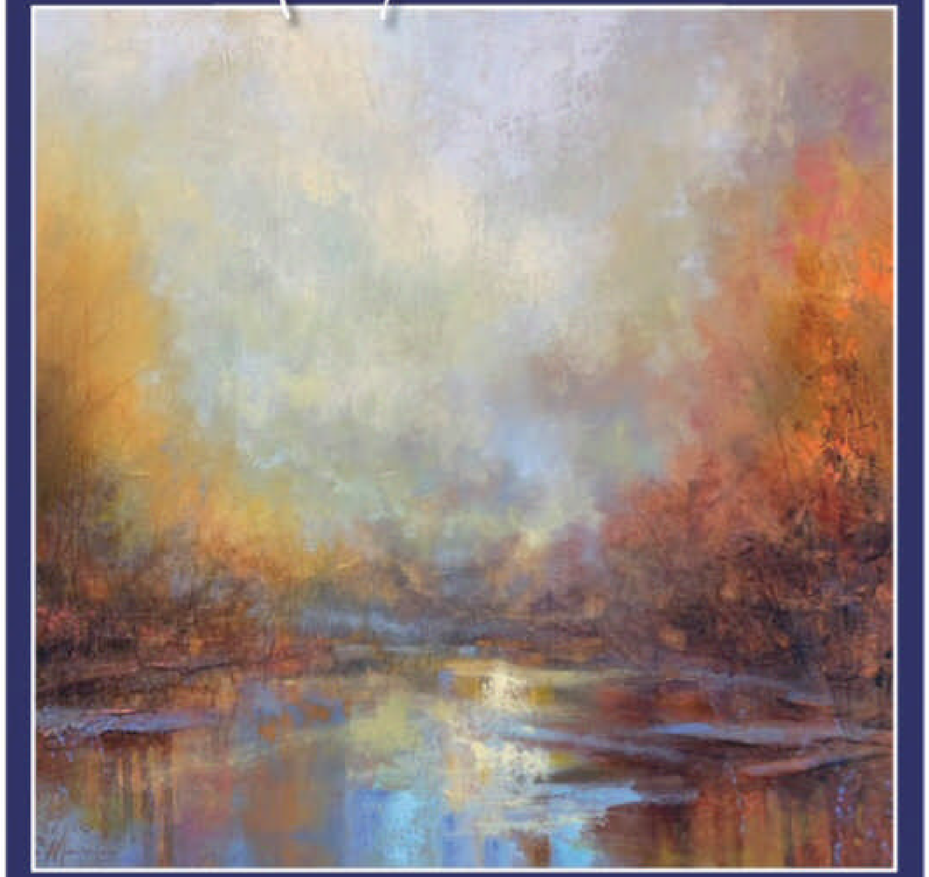
Monique Carr!



*Peaceful Season, oil 24 X 24" **

moniquecarr.com

* Alta Vista Gallery- Valle Crucis, NC
Dare Gallery - Charleston, SC
Horizon Fine Art - Jackson Hole, WY

Paul Murray
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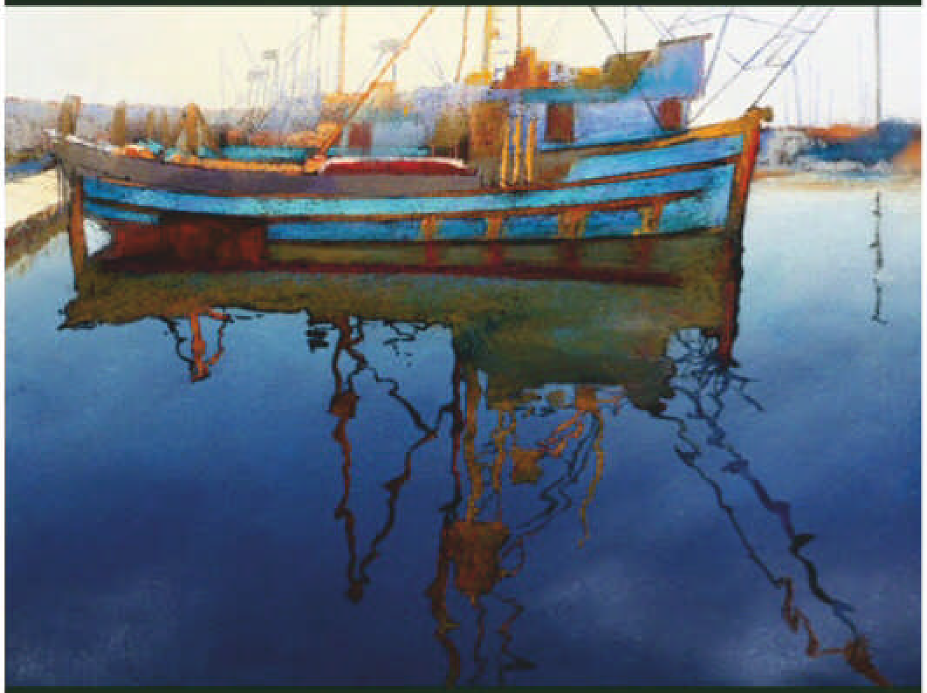

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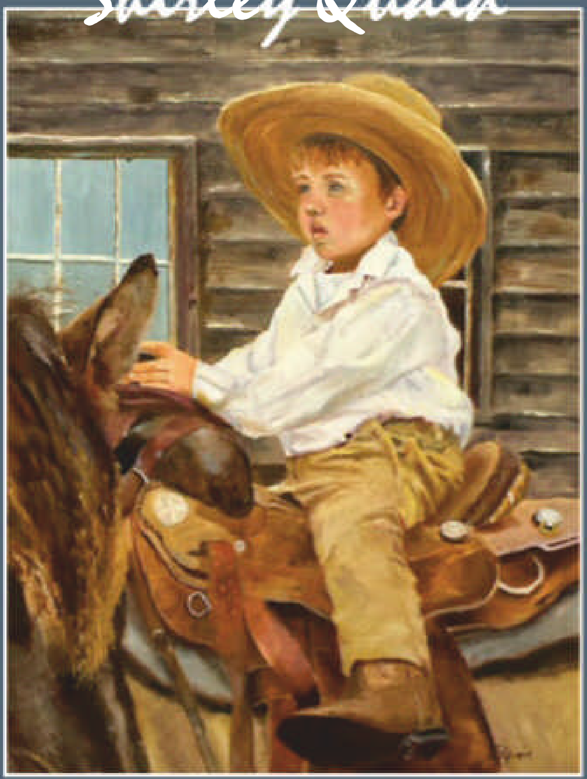

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